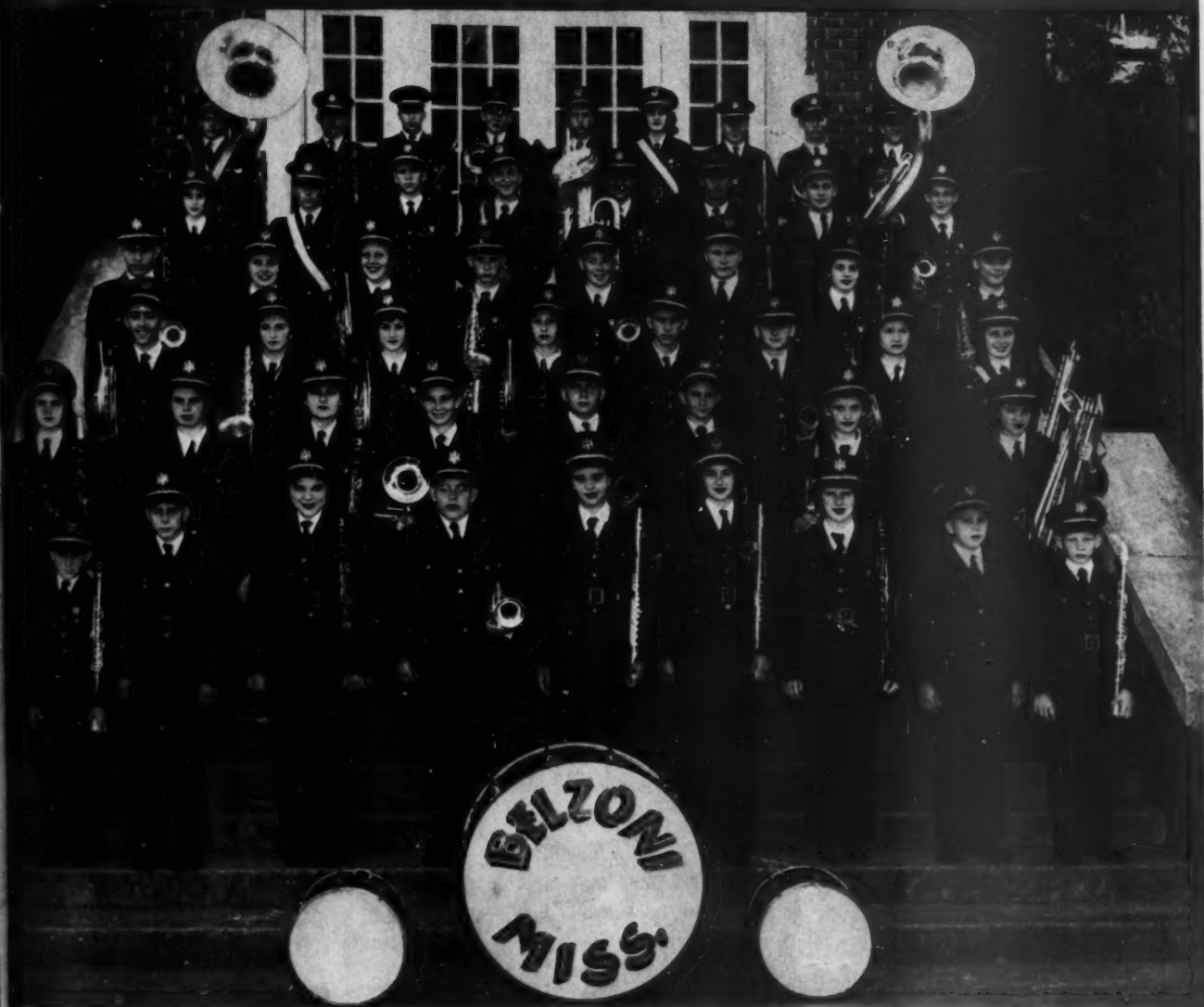


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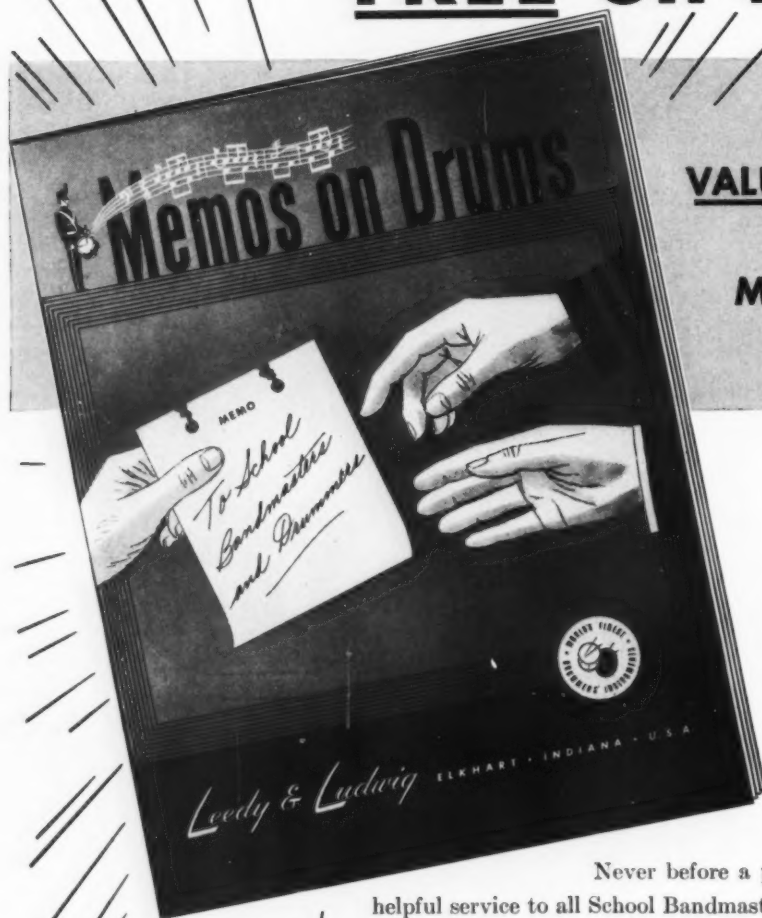
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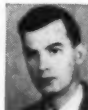
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Volume 23, No. 3 November, 1951

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Even though he is very busy with his regular duties, and as Secretary of the Michigan School Band and Orchestra Association, he manages to spend some time fishing, hunting, and gardening. He is never too busy to enjoy his greatest fans, his sweet wife and sons, Craig, 4, and Stephen, 1.

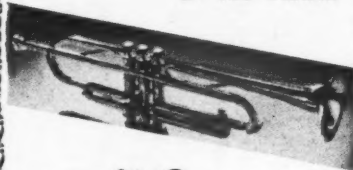
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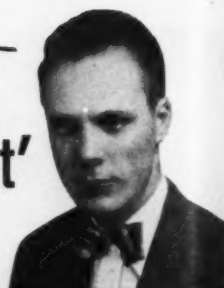
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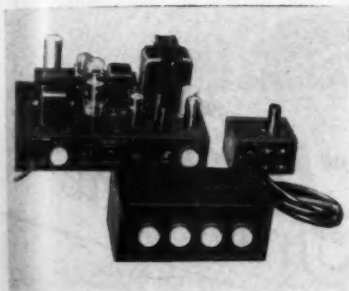
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David Hughes Training Solos Released by Fox

A new series of training solos for Wind Instruments is just released by Sam Fox Publishing Company of RCA Building, Radio City, New York 20, New York. The series is called the National Solo Series, composed by David Hughes, Director of Student Teaching at Jordan College of Music of Butler University, Indianapolis, Indiana, and William Pelz, Chairman of the Theory Department of the same university.

The first in the series is Moods and Contrasts for cornet, clarinet, flute, or E flat alto saxophone, and can be used with the same piano accompaniment. Also, Entrance of the Noblemen, which is for trombone or baritone horn (bass clef), has piano accompaniment.

These solos are recommended for your high school students as well as training material for Junior high school and grade school band members.

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Donald E. McCrathren, Clarinet Instructor, University of Indiana, has prepared a very fine six-page brochure on the subject, "The Art of Clarinet Tonguing." The Leblanc Company has this small publication available to clarinetists everywhere without cost.

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New Catalog of Recordings for Classroom Use

A revised and greatly enlarged edition of the ANNOTATED LIST OF PHONOGRAPH RECORDS has just been issued by the Children's Reading Service.

This new 1952 catalog, edited by Dr. Warren S. Freeman, Dean of the College of Music of Boston University, presents about 1000 carefully chosen recordings from many record companies, arranged by subject areas and grade groups. Recordings are listed not only for music, but also for language, arts, science, and social science from kindergarten through senior high school.

Copies of the new catalog may be obtained by sending your request, with 10c in coin or stamps to cover postage and handling charges, to Children's Reading Service, 106 Beekman Street, New York 38, N. Y.

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News From The Industry



Trophy Products Co. Makes "Certificate of Merit" Available to Teachers

This illustrated Certificate of Merit is a feature of the Trophy Products Flutophone program. It is now available to all institutions which include Flutophone classes in their curriculum. The attractive 10" x 8" Certificate is bordered with a diploma-type design and is imprinted with a Flutophone silhouette background. Spaces are provided for names of student, school, city, state, music supervisor and administrative officials, as well as date of issue.

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The Editor >>>



Let's Be Thankful

We folks in the various facets of music have a lot for which to be thankful. As we pause on November 22 to give thanks to our Creator for the many blessings he has given us the past year, let us remember to give thanks for our wonderful musical opportunities.

What are these opportunities? Well, you teachers—you have some fifty odd years of musical growth and tradition in the educational system of America to support your convictions. Music is now recognized as an integral part of a student's total school experience.

And you students—you should indeed be thankful, for you have the best-trained music teachers in the world to take you through the infinite pleasures that only music can offer.

And finally, you folks of the music industry—you have 160,000,000 people who are "Enjoying Life through Music" because of your untiring efforts to build and to cooperate.

Yes, as a team, we have worked hard and will work even harder as we are called upon to do our part in the ever-changing present. Let us be thankful for our musical opportunities that are demonstrating the very democratic principles upon which our country was founded.

Discrimination? ? ?

A little research recently has shown that there are more accordions and fretted instruments sold in the United States than any other type of musical instrument. What is the place of these thousands of young instrumentalists in the school music program? Do we recognize them in our school bands and orchestras? Have we made a place for them anywhere in the school music program?

Parents spend tens of thousands of dollars each year to purchase guitars and accordions. The student studies privately, and if he is lucky, plays in a small group that is conducted by his private teacher or studio manager.

His opportunities to perform with a group are quite limited.

There is a place for these young people if we will but recognize the potential. Call the group "Bandaleers," the "Pep Band," or whatever you desire, but organize this group and schedule it for your pep rallies, school assemblies, basketball games, and other school activities.

What additional load does this place on the already over-taxed instrumental director? Perhaps none. Perhaps two hours a week.

Think it through music directors. You have these young people in your school. Shall they be recognized?

Has it Ever Been Published?

It has oft' times been said that the greatest music and the most inspiring poetry has never been published; that it exists only in the mind of the mortal, deprives man of an ever-uplifting horizon. We are told too that experience is the greatest of all teachers.

Here in America we have the greatest mass of music laboratories in the world. Daily, thousands of musical scientists continue to arrive at definite conclusions based on controlled tests. They are the music directors in our schools.

A successful experiment, when concluded, should become the property of the people. Music directors who have discovered new systems of organization and administration, teaching, motivation, and other tangible or intangible results, should make their discoveries known through feature articles in national music magazines.

For 22 years The SCHOOL MUSICIAN has been recognized as an open forum for the benefit of music directors everywhere. An open invitation is extended to you directors to use the pages of this magazine to give your colleagues the benefit of your discoveries. Submit your philosophies through feature articles, clinicals, or news releases. If the material is published, it will rightfully take its place in thousands of school libraries where it will remain a constant source of reference for many years to come.

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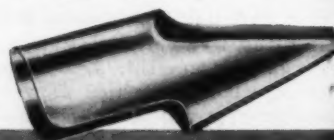
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No. 1 In a Series on Your School

BUGLE and DRUM Corps

By William H. Woodard
North Chicago, Illinois

Is there a place in school music for the modern bugle and drum corps?

It is believed that an emphatic "yes" should be given this question, and several sound reasons may be advanced in support of this conclusion—reasons which, in the main, have come from several school musicians who expressed the belief that there is considerable color and pageantry which can be provided much more easily, quickly, and with less strain on either school or parental budgets.

Why, then, if this be true, have not our schools gone into this subject more thoroughly, and why are there so few schools which utilize this type of music?

Could it be that too many of our school music teachers think of the bugle only as a type of instrument to be used solely as a means of producing auditory signals, and that it is limited to such types of music as was common with a single pitch instrument with only the six tones—low C—G C E and G on the staff—and C above the staff?

Could it be that, like with so many professional musicians, there is a lurking fear that inasmuch as it is possible to get an organization started so quickly as a marching unit—where enthusiasm for the activity is usually at such high heat that the youngsters literally throw themselves into it

whole heartedly—that bugle music is something to be frowned upon?

There are so many ways in which a bugle and drum corps may be utilized in school activities, such as providing a football field demonstration during the half-time, and in parades preceding, or following, the game—on the floor between games, or between halves of basketball games—to provide the martial music for parades, inspection and reviews of the ROTC units, as well as many other school and community events.

One of the intriguing suggestions made by a school musician was that in view of the fact that there is usually a predominance of brass and percussion among those hoping to get into the school band, a bugle and drum corps might well absorb all the material superfluous to a well balanced band.

By such means it would be possible, he contended, to develop the playing proficiency of the youngsters in the corps until such times as an opening in the school band develops for them.

Still another suggestion made is that the bugle and drum corps could be made an integral part of the band—to alternate with the band in providing martial music—and to play in conjunction with the band in playing those compositions into which bugle music has been scored.

To learn what such an activity as has been under discussion will do for a group of youngsters—both boys and girls—there are many examples of the important part it plays in the Sons of The American Legion, as well as those youth groups which are sponsored by the American Legion, Veterans of Foreign Wars, the Loyal Order of Moose, and other fraternal and church groups.

Prominent among such groups may be included the Ad-Men's Post Grenadiers of The American Legion and the SAL squadron of Logan Square Post of Chicago, to mention but two of the many groups. One need hear and see

(Turn to page 49)



The Logan Square Drum and Bugle Corps, three-time winners of the National Sons of the American Legion contest, show some of their championship form in this picture snapped at a recent Chicago parade. Under the direction of Ed Riemer, the forty boys in the Corps swing martially along playing such popular music as "Red Sails in the Sunset," "Stormy Weather," "Over the Rainbow," and "Alabama Bound."

America's Little SYMPHONY



Proud indeed are the citizens of Casper, Wyoming, for though their Symphony is small today, tomorrow it will be larger and more wonderful than ever. America looks to the Casper Wyoming's for the future of the symphony orchestra.

FOUR YEARS AGO in the city of Casper, Wyoming, a small group of interested persons met to discuss the possibility of organizing a symphony orchestra in the community. The orchestra was to be composed of outstanding school musicians and adult instrumentalists. The response to the project was most heartening and the organization got under way with an initial membership of approximately 70. Three formal concerts have been presented each year since the formation of the orchestra, and the group improves with experience each season. Outstanding performing artists who are permanent residents of the city are invited to perform with the orchestra at each concert. In the past four years many unusual things have been done such as a Handel oboe concerto with orchestral accompaniment, a Mozart bassoon concerto, a Mozart quintet for strings and clarinet; and outstanding vocal, piano, and violin soloists have been given a chance to perform with the orchestra. The symphony is well supported in

the community and this enthusiastic support is evidenced by the record attendance at each concert. An important consideration that should be noted here, too, is the fact that none of the members of the symphony are paid for their efforts. Membership is entirely voluntary.

Now how is this community symphony related to the school string program? School music directors are familiar with the fact that over half of the symphony orchestra membership comprises strings. Here in our city the symphony is the future goal for grade and high school string players . . . the opportunity to use their instruments after graduation in an amateur performing group having civic importance. Here is the stimulus for children to begin string instruments, and to maintain and improve their playing. How many cases can be cited in communities where adults have lost interest in their instruments after graduation from high school because of the lack of an adult musical organization which would afford them

the opportunity for continued playing. This is particularly true for orchestral string instruments because while many towns, large and small, have adult bands, very few have orchestras.

Let us think back now to the intermediate grades and the real problem confronting us . . . that of organizing a string program and maintaining it through high school. I should like again to cite the progress made in this respect in the city of Casper. Music teachers throughout the entire country, as well as myself, recognize the fact that emphasis has been placed on band development, and almost totally so in the smaller school systems. That this limitation of emphasis is narrowing and disadvantageous cannot be disputed by any broad-minded and conscientious music educator, but nevertheless, the situation is present. I believe that the greater part of the solution to the problem lies with the music educator and his approach. In the Casper school system, the ORCHESTRAL approach

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is used instead of the more common band approach. Young people who begin instruments are told that they are soon to be playing in an orchestra, in which strings are most important. They are apprised of the fact that over half of the orchestra is composed of strings. They are led in their thinking to become string conscious. We have all heard music educators say that a band is so much more "flashy" and therefore appeals more to the students. I believe that such an idea is a resulting notion rather than a maxim of approach. It is my firm opinion that the objective which is uppermost in the minds of the children who study instruments is membership and performance in a musical organization, be it band or orchestra. If we then, as music directors, having some influence with beginning students, lead the children toward orchestral and string activity, and supply the opportunities for school and community performance, the children should be just as satisfied with string endeavor. Here in Casper, a grade school orchestra has been started within the last four years, the group has been maintained, and has grown to a membership of 100. The children are interested and they clamor to join the organization.



Determined students meet regularly to build a String program that will meet the challenge of any symphonic work. The Percussionists realize their contribution is important and study as intently as do other instrumentalists.

Written especially for The School Musician

By *Russell A. Schwejda*

Director of Music, Casper Jr. College
Casper, Wyoming



The Woodwinds and Brasses are eager to do their part in the building of the Casper Symphony Orchestra. Embouchures are checked and double checked to insure true-ness of tone.

The junior high school orchestra is the next organization which the children look forward to, and then finally the senior high school orchestra. At this point, reference to my first paragraph should make obvious the value of the community symphony as a post-graduation goal for the young instrumentalists, as well as a stimulus for better and constantly improved work throughout their school careers. General education theory bears this out . . . that all education should be used in and for the good of the community after graduation.

Too often the music director says, "But how can I start a string program. We don't have any instruments to start with." Many times this problem can be solved with some effective advertising. A few hours of the director's time devoted to a survey of the town will sometimes locate instruments that are not being used and might become available for use by the school children. Enlisting the help of the PTA may aid the director in this project. Slight repairs to these instruments in many cases would put them in general playing condition at only a fraction of the cost of buying even two or three new or used instruments for the school.

The important thing for the director
(Turn to page 35)

The Band Stand

A Section Devoted Exclusively to The
College Band Directors National Association

By Arthur L. Williams

Gather around the *Band Stand*, folks, and you will hear about the activities of an organization which may, directly or indirectly, affect the lives of all school bandmen. Known as the COLLEGE BAND DIRECTORS' NATIONAL ASSOCIATION, this group numbered about 150 active members last school year, representing colleges and universities from coast to coast and the Gulf of Mexico to Canada. Organized in December of 1941, its activities were temporarily curtailed by World War II. However, the sixth annual conference was held in Chicago, Illinois, last December 18 and 19th, and if the bound Volume of Proceedings of this last meeting is indicative of the worthwhileness and timeliness of its effort, all of you may expect some major contributions to music and music education from this group of live-wire college band directors—alphabetically known as the CBDNA!

But you will be more interested in what is ahead—the coming events and the personalities behind these events. So let us introduce our national officers. L. BRUCE JONES, Director of Bands at Louisiana State University, Baton Rouge, Louisiana, is President. CLARENCE E. SAWHILL, Vice President, is Director of the University of Southern California's "TROJAN" Bands

of Los Angeles, California. The Secretary-Treasurer is JOSEPH A. GREMELSPACHER, who conducts the bands at Indiana State Teachers College, Terre Haute, Indiana. That famous American bandmaster, AUSTIN A.



Dr. Austin A. Harding
Honorary Life President

HARDING, Emeritus Director of Bands of the University of Illinois, Urbana, Illinois, is Honorary Life President.

Since the CBDNA is an Associate

Member of the Music Educators National Conference, it follows the same organization into six Divisions—smaller groupings of states—as used by the MENC. Here are the names of the Division Chairmen, together with such information concerning coming events as were available at deadline-time.

California-Western Division Chairman

Felix E. McKernan, Director of Bands, Arizona State College, Tempe, Arizona, Division meeting will be in Phoenix, Arizona, in conjunction with California-Western Music Educators Conference. Exact date not set.

Eastern Division Chairman

Andrew McMullen, Director of Bands, University of Connecticut, Storrs, Connecticut.

North Central Division Chairman

Manley R. Whitcomb, Director of Bands, The Ohio State University, Columbus, Ohio. Chairman Manley announces his meeting to be held at Ohio State University on December 14 and 15.

Northwest Division Chairman

Walter C. Welke, Director of Bands, University of Washington, Seattle, Washington.

Southern Division Chairman

Harold L. Bachman, Director of Bands, University of Florida, Gainesville, Florida.

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L. Bruce Jones
President



Clarence E. Sawhill
Vice President



Joseph A. Gremelspacher
Secretary-Treasurer



College Band Directors' National Association

Declaration of Principles

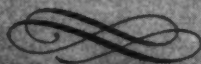
WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation and in general citizenship.

TO ITS INSTITUTION the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.





These children are enjoying every minute of their music lesson as they dance, clap, finger, play, and sing. Mr. Kenneth W. Barry of the Willard School of Missoula, Montana, gives his pupils four one half hour periods a week of this wonderful new technique called Keyboard Experience by MENC.

"Keyboard Experience" Marches On With

SOWING THE SEEDS

THE NORTHWEST DIVISION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE convening in Missoula, Montana, in late March was rich in its yield of ideas, innovation and inspiration in many areas for more than 2,000 educators and students who had assembled from all over the Northwest. Among the many stimulating demonstrations which greeted the eye and ear of the visitor was that given by Mr. Kenneth W. Barry and fifteen third-grade children of the Willard School of Missoula.

Mr. Barry and the children gave a truly remarkable picture of what Basic Music Instruction through "Keyboard Experience" can accomplish in the whole musical development of the child. In their four half-hour periods at school each week with Mr. Barry two groups of thirty children each are devoting ear, eye, hand and heart to music-making through the medium of the keyboard and delighting in the experience. The bright and eager faces of these Missoula youngsters as they take their places at the pianos

are living proof that something is happening in their lives—something that only music can bring. Are these little people being trained as pianists? Not necessarily, for that is certainly not the prime objective of the classes. Rather, the aim is to lead the children into musical awareness—to familiarize them with the basic musical elements of melody, harmony and rhythm while guiding them from musical experience to the abstractions of notation. The keyboard is ideally suited to this goal, for it embraces all three elements continuously as does no other instrument.

The Basic Keyboard Class lends solid support to the general music program through a rich presentation of singing, rhythmic activity, music reading, melody harmonization, improvisation, general keyboard facility and a piano repertory. "Musical growth, like all mental growth, is a process in which essential meanings are clarified, deepened and broadened."* Growth, therefore, is fostered through an emphasis, from the begin-

ning of study, upon those elements of music which are basic and essential at every level of skill. When the beginning keyboard class concerns itself with harmonic rhythm, phrase-wise reading and the aural approach, it is devoting its attention to those considerations which even the most mature of artists must constantly keep to the forefront of his attention. The child who has been made acutely aware, from his beginning lessons, of the power of a dominant to tonic progression, of the wonderful adventure of a rising and falling melodic line, cannot fail to be benefitted aurally and aesthetically throughout his entire musical life. The child responding physically to a rhythm, no matter how simply, is working on the same line as the great choreographer who devises the movements of a cast of fifty. What is more important, perhaps, is that he is responding to the great art of music not in artistic isolation, but within a dynamic group which is discovering common values in its endeavors.

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While the Basic Keyboard Class does discover those children who have talent for the piano, it does not strive for highly-developed manipulative skill. Rather, it is built around a large variety of musical experiences designed to develop the musicality of the child, to help the child along the road to becoming a truly 'musical' person. Becoming a musical person means much more than the practice of a skill in relative isolation. It means, rather, that one makes music a part of his daily living. The musical person becomes a broader and larger person through his comprehension of the message only music can bring, another vast field of man's common cultural heritage opening up to him through that understanding.

Specifically, then, how does the Basic Keyboard Class operate in the development of the musical person? How does it sow the seed and nurture the first green growth of musical awareness? First of all, the well-conducted class always proceeds in the firm belief that music is fun, utilizing pleasurable childhood experiences such as singing, running and skipping as starting points. Secondly, the Basic Keyboard Class uses those procedures which have been found to be most effective through practical application of recent discoveries in the field of educational psychology. Perhaps the richness of the experience may best be illustrated by an analysis of a first lesson, for it is here that many seeds are sown. Simple enough material is chosen so that the children will leave the classroom with a pleasant sensation of success and real accomplishment. (The importance of this is quite obvious if one takes a moment to reflect upon the usual high mortality

*Education for Musical Growth—
James L. Mursell

Written especially for The School Musician

By *J. George Hummel*

Piano and Theory Depts. — School of Music
Montana State University

rate involved in music lessons.) Since the material is presented by rote at this first lesson the concept of music being sung is immediately brought home to the pupil. In making 'sound pictures' in the air while singing the melody the youngster is immediately perceiving the rise and fall of the melodic line, an indispensable aid to future sight-reading. In his walking, running, skipping, clapping and jumping to the rhythm he is bringing old experience to new endeavor—he is physically responding to the rhythm rather than enmeshing himself in mathematical calculation. The good first lesson includes experience in a variety of keys, the accomplishment of which requires that the student apply his ear at the outset. When he finds a tonic chord and uses it to accompany his classmates in the singing of a simple round he is experiencing his first thrill as an accompanist. The successful first lesson will give the child sufficient knowledge not only to go home and experiment pleasurably, but to use his new-found knowledge functionally in his home-life and with his friends. Since the Basic Keyboard Class is not intended to supplant private instruction many of the children will of course go on to private piano teachers in the community when they have moved out of the grades in which the Basic Keyboard instruction is given. Private teachers in communities all over the country have reported marked increases in piano pupils where the Basic Piano Class has been introduced into the schools.



J. George Hummel

What of the children who do not go on with their piano study beyond the public-school classes? In Missoula the elementary band and orchestra program is started in the fourth grade. In other cases this program is not introduced until the fifth grade. The Basic Keyboard Class offers the Music Supervisor and Band, Orchestra and Choral Conductor an excellent means, within easy economic reach, for preparing the third and fourth grader to step into the instrumental program when the time comes, for the little graduate of that class has had successful experience making music with a group. Furthermore, the child with Basic Keyboard experience brings more than social and musical values to his first rehearsal with the band, orchestra or chorus, for he has been exposed to much musical subject matter on his way. Music as line, curve and phrase, music as repetition and sequence has been underlying his sight-reading experience from early lessons. Add to this his understanding and knowledge of notation, key and meter-signatures, note-values and rhythms, and lo!—the dream-child of the band, orchestra and choral director. The problems of these directors at the elementary level are by now well-known. Generally the most troublesome seem to be problems of reading and rhythmic interpretation. In the basic Keyboard Class, then, the

(Turn to page 50)



Practice keyboards are used by students at their desks while their classmates are playing the music on three regular pianos. Other students point out the music on the blackboard as all move forward in music education through Keyboard Experience.



Though each member of this wonderful Symphonic Concert Band of the University of Minnesota is a soloist in his own right, together they blend as one instrument that is played on the baton keyboard of its talented conductor, Gerald Prescott. (Picture by Photographic Laboratory, University of Minnesota.)

The University of Minnesota's Famous

"GOPHER BAND"

THE UNIVERSITY OF MINNESOTA Football Marching Band is known to every football fan in the Mid-West, but not all of these fans are aware of the complex musical organization which constitutes the real "University Band." A college usually owes some of its public attention to the marching band. Although this recognition is welcome and probably deserved, attention should be called to the larger band program, of which the marching band is a part and from which the spectacular must emanate.

Organization Within the University

The University of Minnesota Band is typical of most college bands in being a playing organization which divides itself into several performing units. At Minnesota there are five such units: The eighty-piece Concert Band; the sixty-piece Varsity Band, which is the second concert band; the Football Marching Band; the Girls' Auxiliary Band; and the ROTC Band.



Gerald R. Prescott
Director of Bands

At the head of the University of Minnesota Bands is Professor Gerald R. Prescott, for twenty years Bandmaster at the University of Minnesota. Prescott and the band office secretary are the only full time staff members, the remaining duties being divided among two graduate assistants and part time student help.

The band is a division of the Department of Music, which is in turn a part of the College of Science, Literature, and the Arts. Because the University feels that the band is a service organization peculiarly able to serve the University and to represent it to the community, the President of the University appoints a Band Faculty Committee to work with Professor Prescott and the Chairman of the Music Department in reviewing policies and plans for the band. This committee of ten has representatives from the President's office, University Relations, Alumni Relations, the Military Services, the Athletic Department, three college deans, and mem-

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bers from the Department of Music. The Band Faculty Committee is more than an advisory group; it takes an active part in major decisions, from band appearance policies to choosing new uniforms.

The Band Exists for the Student

"A university band director," says Prescott, "must keep in mind that the band has three obligations—to the student, to the institution, and to music." Juggling these three objectives so that one is not sacrificed to the other requires constant thought and planning.

When one obligation must take precedent, the Band Faculty Committee and Prescott feel that the student's welfare should be given prime consideration. For most band members music is an avocation. He elects the playing of good music for his leisure time, but if the band demands too much he may be forced to withdraw. The five bands make a total of about seventy public appearances per year which will be curtailed somewhat in the future. Band members must have some time left over for their other college activities.

In line with the band's policy, most experienced students interested in playing are admitted to the band. The aspiring member is auditioned, and if he has had some successful high school experience and is enthusiastic about playing probably will be given a chance to play with one of the bands.

The band is more than an exciting cultural and recreational opportunity for some of the members. Bandmen may register for academic credit, not to exceed six quarters (six credit hours) of work. Grades are based on attendance, improvement in performance, and all-around service. Some music students preparing to teach also seek an opportunity to practice their secondary instruments in the

Written especially for The School Musician

By *Loretta Rowe*

Office of University Relations
University of Minnesota

Varsity Band. Minnesota does not offer tuition rebates or scholarships to band members.

Intra-Band Organization

Joining the band means that the student accepts the entire band program. Experience has shown that only the strong student—the one who does good school work and who is sincerely interested in music—survives.

Accepting the entire band program means to many students that whether they like it or not they will appear at all football games and parades. Prescott says, "We have obligations to the military department, to the athletic department, and to the university campus life, which must be fulfilled . . . the band program for the year is outlined with these obligations in mind, and each member understands his or her role in the program."

All male members of the Concert and Varsity Bands are automatically members of the Football Marching Band, which means fall season periods of drill and practice, with one out-of-town trip each season. Students especially interested in football work are urged to join the "Half-Time Club," a student organization which helps the Director plan formations and maneuvers.

Playing for ROTC demonstrations is a band obligation which requires special planning. Last year the Band Faculty Committee and the Director experimented with making the ROTC Band an all male freshman band.

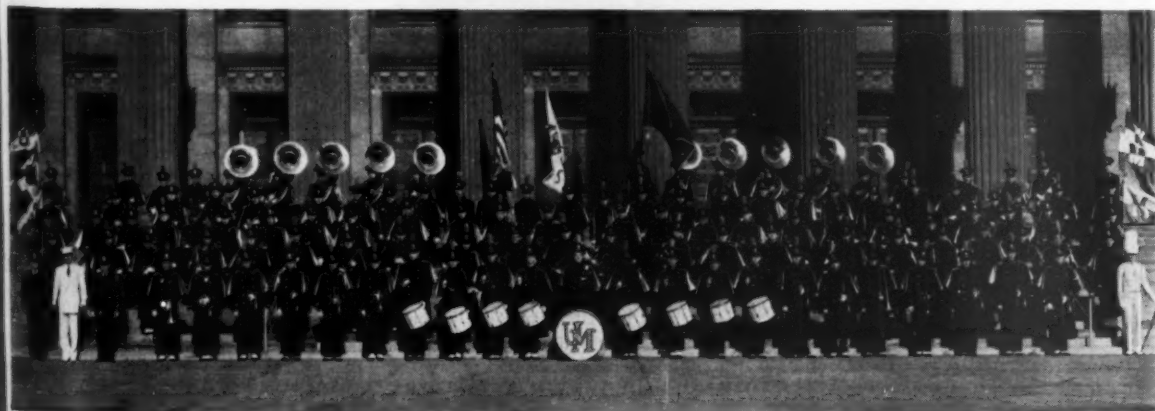
The ROTC Band uniforms are provided by the military department. This Band relieves the Football Marching Band at some of the pre-game pep rallies, and altogether proved to be a happy solution to meeting the needs of the University and was a fair expectation for all newcomers.

A recently organized Band, the Girls' Auxiliary Band, also takes some of the burden from the Football Marching Band by performing at selected pep fests and appearing in some football game formations. During the last war coeds were a part of the regular marching band, but in 1947 the all-male football band was restored. It is hoped that the Girls' Auxiliary Band will develop into a large and active organization serving as an independent unit along with the football band.

Social Organization

One might think that a system of five bands, totaling 150 members, would result in an impersonal organization in which the average band member finds himself a little lost. It is especially important on a large campus that a real attempt is made to provide social activities within the band. All members of the band are automatically members of the Social Organization, which arranges such traditional events as the winter formal, the spring picnic, and the "Award Banquet." At the *Banquet* special keys and other symbols of merit are awarded for service or outstanding contributions.

The physical setting of the band
(Turn to page 44)



With standard bearers setting a rapid spectacular pace, this militant unit of perfection draws long and thunderous applause from thousands of appreciative fans who witness the intricate, clever field shows that are presented at all home football games. (Picture by Photographic Laboratory, University of Minnesota.)

Hear Ye—Parents and Students

Practice Makes PERFECT

"PRACTICE MAKES PERFECT" is an old saying. But what makes practice? I had been telling pupils in private and class lessons and larger rehearsal groups to work on this or practice that. At the next meeting the passage in question frequently showed little or no improvement. One day after a conversation with a mother who supervised her child's practice, I realized that I was doing only half a job of teaching music to the children whose parents were unable or unwilling to help their children practice. The reason for the lack of improvement between lessons was apparent: the students were not "sold" on practicing nor had they been taught how to practice.

The problem is easily divided under two headings, (1) getting the student to practice, and (2) teaching him how to practice. A child will find the time and place to do whatever he wants to do bad enough. If three grade school boys want to have a clubhouse, they'll make one in an attic or basement or over a garage or in a vacant lot or build a tree house, but they WILL have a clubhouse. If a music teacher can arouse and direct this determination toward musical proficiency, the progress of the student will be phenomenal. Every situation is different. The alert teacher will take into consideration the age and ability of the pupil, the difficulty of the instrument, and the student's stage of advancement with the instrument before selecting a means of motivation to make him want to practice.

Music teachers know that the most successful ways to encourage practice are (1) competition (contests, try-outs, challenges), (2) awards (gold stars for younger children, letters and pins for others), (3) opportunity for public performance (solo with band or orchestra, appearance at assembly, home room program, PTA meeting,

civic dinner), (4) keeping a record of practice time on form signed by parents with totals posted on chart, (5) convincing the student that only by thoughtful practice can he improve his playing.

A sixth method would be to follow the advice of the college president who remarked that, "The strongest influence on any student is that of another student." Children of all ages are very conscious of what their friends think of them. They want to do whatever has become proper and



Howard Kilbert

acceptable in their group. Conforming to this influence may mean that all the boys roll their trouser legs up a few inches or that the principal always be referred to as "old marblehead," or it becomes THE thing to belong to the Wig and Cue Dramatic Club. There are schools (especially in smaller towns) where this influence includes a strong loyalty to the band or orchestra. The social leaders in the band are also those who pride themselves in never being caught unprepared at a rehearsal.

Creating this kind of a situation is a matter of building a fine organization with high morale—making each member feel that he is part of a winning team. Practicing requires little other motivation under these circumstances.

The teacher can seldom know a child better than his parents. Enlisting their help to encourage home practicing is bound to help. If the child is a member of a large family, or lives in a small house, or has parents who work at night and must sleep when the child is home, a talk with them is the only way these problems can be met. In Elkhart we have found that a form letter on the subject is useful. At a fall meeting of all beginners' parents we explain some of the details and problems of instrumental music; practicing is one of them.

Whatever means is employed to encourage practice, the use of parental force should be discouraged. Of course the parent is the final authority on what his child should or should not do. But to cram music down the child's throat is to forever make him dislike it. One frequently hears an adult remark, "If my mother had only made me practice when I was little, how much more I would enjoy music now." It is doubtful that compulsory practice ever fostered a love for music. If music isn't fun, a child is better off spending practice time in some other activity which he enjoys and at which he is more likely to succeed.

Assuming that we have convinced the student that he should practice, how should he begin? First, he should try to find a place where he can be alone without competition from the radio or little sister. Second, he should try to practice the same time every day. If his daily routine includes a practice session just before supper or just before going to bed, he will be more likely to practice regularly than

A Wonderful Junior High School Band



One can see at a glance by studying this picture carefully why this wonderfully trained and disciplined band is one of the finest Junior high school bands in the country. Howard Kilbert, author of the attached article, is the conductor of this Central Junior High School Band from Elkhart, Indiana.

if the practicing is done only when there is nothing else to do. Third, he ought to have a music stand. If he cannot afford to buy one, perhaps he or his father can make one that will rest on the seat of a chair.

Now for the actual practice.* The two cardinal principles of teaching the pupil to practice are (1) to convince him that when he practices he is really improving his playing (not just pleasing teacher and parent) and, (2) to teach him to isolate difficult passages, analyze the difficulty, and devise his own practice patterns to overcome the difficulty. Both of these objectives can be realized if the teacher will take the time to demonstrate "how to practice" at the lesson or rehearsal. It is not enough to urge the student to "work on" a certain spot in the music. He doesn't know how to do that. The average student, if he practices that spot at home, will simply stumble through it several times without making much improvement. A demonstration by the teacher is the answer.

Let us take an example from the first solo in a popular elementary clarinet method.



To slur these notes is not easy for the beginning clarinetist. If left to "work on" the spot alone, he would probably miss the third finger hole several times, be discouraged, and play something else. The problem is to put down four fingers at once. The teacher knows that the best way

to practice this is to start with the first note and add one finger at a time until all four are working correctly.



After the slur is well under the student's fingers, a second practice pattern should be used to polish the excerpt.



The instructor will be tempted to do no more than show the student how to practice this skip. He will be doing a more thorough job if he has the student actually practice the difficulty right then. If ten minutes of the lesson are spent on this problem, the student will (1) be able to play the passage as written, (2) understand how to practice a similar passage in the future, and (3) begin to understand that thoughtful practice will really make his instrument easier and more fun to play.

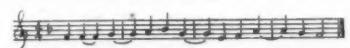
The student will need instruction and training in how to practice as long as he studies his instrument. As new problems arise, new ways of solving them through practice patterns must be suggested and demonstrated by the teacher. The troublesome places in the music should be singled out

one at a time. In each one of these spots there may be several difficulties. Each should be dealt with separately before combining them as the composer intended. It will usually be best to first solve the rhythmic problem, then the fingering problem, then the phrasing and articulation problem. Every music instructor will have his own way of helping the student solve these problems. Here are a few suggestions.

Rhythm problems are more easily solved by first marking the beats in the measure and then playing the passage slowly.



If syncopation is the problem,



tongue the tied notes until the rhythm is easier.



If speed is the problem, slow practice is again the answer. Young children will be more likely to understand the need for this slow practice if it is explained in the light of the training a track athlete follows. Most of

(Turn to page 45)

Written especially for The School Musician

By *Howard Kilbert*

Director of Junior High School Music
Elkhart, Indiana

*Methods of warming-up are numerous and need no special mention here. Most teachers will agree that long tones and slow scales and intervals are best for beginning a practice session.

Your Best Friend WILL Help YOU

By *William Gard*



Mr. William Gard
Executive Secretary, NAMM

FIND THE MUSIC MERCHANT IN YOUR COMMUNITY who displays the green and silver member seal of the *National Association of Music Merchants* and you will have found service, integrity, the finest in musical merchandise and above all—a friend.

One of the country's better clothing manufacturers long ago established his label in the public's mind by coining the slogan, "A Small Thing To Look For—A Big One to Find." While NAMM cannot adopt this phrase, it has encouraged its members to represent to the fullest intent that which the slogan infers.

The NAMM encourages its members to be more than retailers of musical merchandise in their community. It is far more important to be a "part" of that community, and carry a full share of the responsibility in its cultural and economic development. Such alternance to civic responsibility is borne out by the fact that Association members will be found in key positions in local music groups, service clubs, symphony societies and many other activities. He is helping build the town in which he has chosen to live. His integrity and reputation is your best protection.

The merchant who prominently displays the NAMM seal stands behind a Code of Ethics, to which he subscribes as your friend. And, as your friend he promises:

- To deal only in genuine merchandise quality;
- To give honest counsel on subjects of musical merchandise;
- To refrain from unjust criticism and unfair competition;
- To adhere, faithfully, to all undertakings and warranties;
- To cooperate towards the aim of a closer alliance among all devoted to music in all its branches.

This merchant is indeed your friend, for in your relationship with him you receive far more than the value of the merchandise. He has a basic interest in you because he is interested in music, and extending its benefits to a continually expanding public.

You, as the Music Director, are one of the most important Ambassadors in this respect, because you stand at the crossroads where music instruction begins, if at all.

That, "The poorest child is rich with musical training," is the thesis which pervades the far flung network of retailers who are members of the National Association of Music Mer-



This is the famous Green and Silver emblem that is displayed by the more than 900 members of the National Association of Music Merchants who have pledged their service to school music directors and teachers in America.

chants. Over 1,000 members will be found throughout the 48 States and Possessions, Canada, Mexico and several foreign lands. This half century old organization is run by its members who are continually seeking new ways to open the lives of more people to greater music participation. These men and women are the merchants of music's intrinsic values.

In annual and regional meetings, the members of NAMM gather to exchange information, and create new activities designed to ultimately benefit the entire music world. The effectiveness of these sound objectives is

becoming evident in schools, homes and communities throughout the land. Music will never wither on the vine so long as the coordinated efforts of the music educator and the progressive music merchant can be continued and strengthened.

The NAMM merchant is actively assisting in a national program to make music a basic part of the school curricula; to gain a recognition of music in its true educational light. The merchants' representatives are cooperating with music teachers, Parent-Teacher Associations and School Boards to install complete music programs from the elementary level through high school. In addition, the merchant is helping to expand music in his community, witness the growth of community orchestras and similar groups.

Merchant members are in a position to render many aids to their Music Directors, and thousands of such aids have already been given, which have helped schools, PTA's and communities generally. One of these aids is a little publication entitled "Thirty Ways of Raising Funds for School Music Organizations." This little book contains thirty money raising ideas to help equip school bands and orchestras where funds are insufficient. The availability of this pamphlet has been responsible for many groups taking a new lease on their musical activities.

The National Association of Music Merchants has developed two school music posters, which are designed to interest the elementary school child in taking up music and becoming a part of the school band or orchestra. Thousands of these posters have been delivered to Music Directors and music teachers by member merchants, and have won wide acclaim and praise to the music educator. Today, many school music rooms throughout the country hold copies of these posters.

(Turn to page 55)

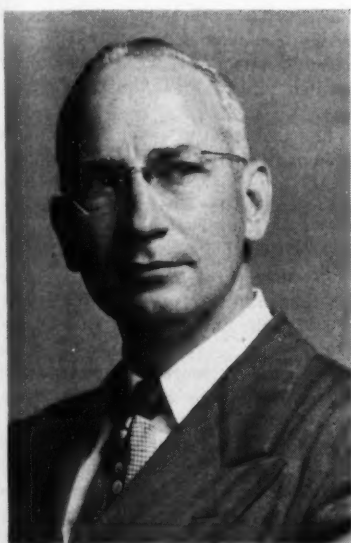
Choral Section



Address all Correspondence to The School Musician, Choral Editor

Teaching Vocal Music

By Gerald Whitney
Supervisor of Music Education
Tulsa, Oklahoma Public Schools



Gerald Whitney
 President, Southwestern Div. MENC

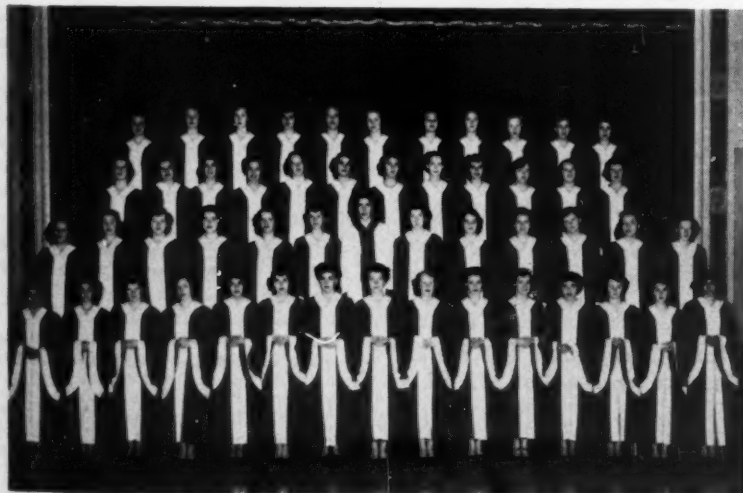
IT IS PROBABLY INEVITABLE and even necessary that choral directors think in terms of groups of students as opposed to individuals. We say, "The altos came through beautifully on that solo passage, but the second tenor section really loused up the ending!" Our constant purpose is the creation of unified groups. Our instructions and our admonitions are given to groups. Although the results are obviously dependent upon the efforts of individuals, it is almost solely in terms of group performance that our work is evaluated by the student body, the community, and too often by the administrative staff. Even though we may ourselves be responsible for this attitude, as vocal music teachers we are prone to gauge the degree of our success by the applause of our audiences, the comments of our friends, or the marks on our contest rating-sheets.

Since music exists only in performance, it is essential that the director

should strive for the highest possible standards of performance by his choral groups. In many schools these standards are very high indeed. Insofar as accuracy and ensemble are concerned, it is not unusual to hear high school choruses and glee clubs which perform with the precision and clarity of the Rockettes. Some others, blessed with exceptionally gifted conductors, produce music of great beauty and of really expressive mood content. By and large, if we are willing to adjust our standards of performance to conform to local conditions, there are more good choruses than bad ones.

Much has been written and said about the values accruing through participation in school music organizations. Belief in these values has become so widespread during the past three or four decades that we have become a bit blasé regarding the status of choral music in the educational picture. The recent critical scrutiny of music contests by school administrators has helped to stimulate some rewarding soul-searching on the part of choral directors, particularly regarding the extent to which we have allowed ourselves to ignore all goals save performance. Granting the necessity of high standards of performance, are we justified in our almost complete preoccupation with group-attainment while minimizing or excluding an inquiring awareness of individuals with their varying capacities and needs? Can we safely assume that during a year in which our sole conscious objective was the development of a group which we could proudly present to the public, our students managed somehow to absorb those attributes, characteristics, skills, and knowledges which we claim for our subject?

At one time or another we have all heard something like "Yes, my chorus learned fifty-three songs this year," tossed off just casually enough to make it quite plain that in the opinion of



This beautifully-blended all girls chorus of Glenwood, Colorado, is under the capable direction of Mr. Fritz Bramble. Glenwood's population is only 3,000 (October 1951 The SCHOOL MUSICIAN) but boasts a fine high school band in addition to this 51-voice chorus.

the young man who was speaking there was nothing at all casual about the accomplishment. And he was right. To a large percentage of the members of his chorus the ability to read music was limited to (a) a vague realization that if the next note was higher on the staff, the voice must also be higher—just how much higher would be determined as soon as it was sung by the one confident member of the section, and (b) if the page looked black it was time to clear the decks for action, but if most of the notes were empty ovals the thing to do was to take it slow and easy.

So, purely as a mechanical achievement, the young teacher could well be proud that his chorus had learned fifty-three songs. Is it out of order to ask what Bill, third from the left in the baritone section, learned? Definitely he learned to sing, when supported by the rest of his section, the baritone parts of fifty-three songs. It may be that the present healthy status of vocal music in our schools is largely due to the fact that he could not possibly have failed to learn much more than that. The point is this: was it left to chance that Bill might learn something else? Have we fulfilled our obligation to Bill when he has learned his part in the songs the chorus is learning?

We always know when Bill is in the room. He is his own announcer and press agent. Do we plan our teaching to the end that Bill will understand that his fellows accept him on his merits rather than his mouth-value? Can we help him to an appre-

(Turn to page 51)

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Eminent Ladies of School Music

Alma Peterson, New Orleans, Louisiana

Mrs. Alma Hobbs Peterson has always believed that music should be a part of every child's life. Nine years ago she got a chance to carry out her ideal, when she was appointed Supervisor of Vocal and Choral Music in the New Orleans Public Schools.



"I set up a 10-year plan," says Mrs. Peterson, "a long-range program of vocal music that would eventually have music actually and actively functioning in the lives of all the children in the schools and the community. The most difficult thing was convincing people that public school music was not a frill and a fad."

But from a view of today's musical activities in the New Orleans Public Schools, Mrs. Peterson has obviously overcome the difficulties.

Her love for music began when she was 6 years old, soon after she began studying piano. "I remember that I always liked anything in the art field. I played the piano, I sang, I painted, and I acted."

She specialized in public school music at Loyola Conservatory of Music

(now the Loyola college of music at New Orleans) and it was then that she first began thinking about some day becoming a music supervisor. After her graduation from Loyola in 1927 Mrs. Peterson got her first appointment in the public school system as third grade teacher. While teaching she began working on her Masters degree in music at Louisiana State University. "I used to leave my students at 3:30 p.m. and drive up to Baton Rouge for classes from 5:30 until 10:30 p.m., then drive back to New Orleans and be at school next morning at 8:00. It wasn't easy, but I wanted to do it," explains Mrs. Peterson.

She also spent a few of her summers studying choral conducting at New York University. As Vocal Music Supervisor, Mrs. Peterson administers the music program in both elementary and high schools.

She has three ambulatory teachers as assistants—Mrs. Vivian Oglesby, Mrs. Yvonne LaPrime, and Miss Lucille Hutton.

Besides her work as music supervisor, Mrs. Peterson also holds many positions in various musical organizations in the city and state. One of her most recent activities was the organization of the New Orleans Community Music Council. "As Community Music chairman of the Louisiana Music Educators Association, it is my duty to develop community music throughout the state," she explains. "The primary purpose in forming the council is to organize and coordinate musical activities here."

When she is not busy with music, music, and more music, Mrs. Peterson occupies herself with mystery stories. Mrs. Peterson's husband is Dr. Harold Peterson, a professor at the Loyola school of dentistry.

Mrs. Peterson is truly an "Eminent Lady of School Music," to her city, her state, and to her nation.

Plans Completed for LMEA Music Clinic—Nov. 17-21

The 1951 Music Clinic, under the sponsorship of the Louisiana Music Educators Association, will be held this year at Louisiana Polytechnic Institute, Ruston, Louisiana, November 17-21. Two all-state groups will be used in this clinic—All-State Band and All-State Chorus. The band of 110 members will be presented in concert on Monday evening, November

19, 7:30 P.M., before the Louisiana Education Association convention in the Byrd High School auditorium, Shreveport, Louisiana. The All-State Chorus of 200 members will be presented likewise Tuesday, November 20, 7:30 P. M.

Mr. L. Bruce Jones, Louisiana State University, will be the guest conductor of the band, and Mr. James Allen Dash, of Baltimore, Maryland, will be the guest conductor of the chorus. Each of the concerts will be tape-recorded and made available to radio stations on a statewide basis.

Dr. John Kendel Returns to Greeley to Conduct 40th Anniversary Concert

Forty years ago, Dr. John Kendel, Executive Vice President of the American Music Conference, brought his baton down on the opening strains of Oberon Overture, played by the Greeley, Colorado, Community Symphony Orchestra. On October 15th he returned once again to conduct the same orchestra playing the same number.

The occasion was the 40th anniversary concert, during which time the Orchestra and citizens of Greeley paid tribute to Dr. Kendel as the founder and organizer of the group. In an interview with Dr. Kendel, he stated, "The Orchestra has the longest continuous record of organization of any group in the Rocky Mountain area."

Mt. Prospect Grade Band Plans Expansion—3rd Year

Though the Central Grade School Band of Mount Prospect, Illinois, is only two years old, plans are already under way to expand the fine program which is now in existence.

Backed by a strong and cooperative Band Boosters Club, Mr. Louis Philippe, Jr., the director of these fine young musicians, has developed an "esprit de corps" that is the envy of many high school directors and students.

The Band Boosters Club has developed several fine projects to raise funds for uniforms and instruments during the new year.



"A fellow has to have his reed just right," says this fine clarinetist from Miami High School, Florida. This is the kind of picture that stands a chance of winning The SCHOOL MUSICIAN Snapshot contest.

Band Director Named at Seton Hall University

John B. McKensie of 43 Rutherford place, Arlington, has been appointed band director of Seton Hall University. McKensie, a retired U. S. Army lieutenant colonel, has had 30 years' experience in directing military bands. Prior to his retirement two years ago, he was instructor of the school of music at Ft. Monmouth.

SM "Snapshot" Contest Gaining in Popularity

The musical motif Snapshot contest sponsored by The SCHOOL MUSICIAN is gaining in popularity. Pictures are starting to arrive, as are letters of inquiry.

Be sure to study the rules and regulations of the contest in the September issue. Any student, whether he belongs to an organized musical group or not, is eligible to enter. Just take a snapshot of your friends with a musical instrument, choral robe, or a comic pose, and send it to The SCHOOL MUSICIAN. First prize is \$25.00 in cash.

Friend, Nebraska, Hosts Saline County Band Clinic

An all-day Band Clinic was held at Friend, Nebraska, on October 2. Frank A. Piersol of Ames, Iowa, was guest conductor.

235 students from six counties took part in this successful Saline County Annual Band Clinic. Cities and their directors represented were: Crete, Nebraska, Director, L. C. Havlicek; Dewitt, Director, Miss Dorothy Schneider; Dorchester, Director, B. A. Havlicek; Friend, Nebraska, Director B. A. Havlicek; Western, Director, Miss Cordis; and Wilber, Nebraska, Director, E. A. Javorsky.

Mr. Byron A. Havlicek, Instructor of Music, Dorchester and Friend, Nebraska, was chairman of this year's clinic.

The Band That Philippe and His Boosters Built



Mr. Louis J. Philippe, Jr., took over the Mount Prospect, Illinois, Grade School Band in September 1949, which consisted of eleven pieces. At the Spring Concert on March 18, 1951, sixty-four active members participated. Mr. Philippe devotes two days a week to the Mount Prospect school.

Horace Heidt Says They're Tops!!



These four Trumpeteers from the Keokuk, Iowa, Senior High School gave Horace Heidt a real thrill when they performed on his "Youth Opportunity" show at the Ohio State Fair. Left to right, Horace Heidt, Eugene Flambeau, Bill Keidaisch, Bill Cackley, and Roger Campbell.

Four H. S. Trumpeteers Give Horace Heidt Thrill

By taking advantage of the opportunities offered by the instrumental music department of the Keokuk Senior high school, Iowa, the Four Trumpeteers, a trumpet quartet composed of Bill Keidaisch, Roger Campbell, Bill Cackley and Eugene Flambeau have found that the attainment of musical excellence is in direct proportion to the effort applied in the attainment of this excellence.

In addition, this popular quartet has found that as their musical excellence has increased, so has their opportunity for travel increased. Through their appearances with their high school band, they traveled to the east coast and back with the climax of their two year career coming in their being chosen to appear on the Horace Heidt Youth Opportunity show which was broadcast from the Ohio State fair at Columbus, Ohio before 18,000 people.

Locally they have made many free appearances before civic, fraternal and church groups, serving their school and community, all of which has been a factor in attaining musical excellence.

Gerald D. Boshart is the director of this fine group.

Joliet, Ill. Wins 6th Consecutive National

The Joliet American Legion Symphonic Band under the direction of Archie McAllister, son of the late A. R. McAllister, won its sixth straight national championship at Miami, Florida, on October 14th.

Nosing out Kent, Ohio, the Joliet Band scored 97.9 out of a possible 100 points. To win, a band must place first in inspection, concert playing, and marching. The Band played the first movement of the Franck Symphony plus a special arrangement of a medley of service songs.

Jim Haymaker New Pres. Lenoir, N. C. High Band

Mr. James C. Harper (ABA), director of the famous Lenoir, North Carolina, High School Band announces the election of Jimmie Haymaker, outstanding percussionist, as the 1951-52 President of the Band.

Jimmie will assist his conductor in preparation of two concerts before the Christmas holidays, of which one will be given in a neighboring city. In the meantime, the band is playing for all football games, including the big Homecoming game at Davidson College, and the Virginia-North Carolina game, which will be played at Charlottesville.

All-Western Band Review Looking for Mid-West or Eastern Band to Appear

Jimmie James, Parade Director of the 11th Annual All-Western Band Review is looking for some mid-western or eastern band which is looking for a good reason to make a trip to sunny California.

He quotes in a letter to the editor of The SCHOOL MUSICIAN, "Our mutual friend, Gene LaBarre suggested that I write to you concerning the 11th Annual Western Band Review. Our thought in doing so is that you might possibly know of some band worthy of participating in this event, and also one that has either the finances or an 'angel' who would make the trip."

The big event is to take place at the Municipal Auditorium, Long Beach, California, on November 24, 1951. If you are interested in appearing this year or next, why not write to Jimmie James at the Municipal Auditorium for further information.

Bombay to Send Musician to School

Bombay—The Bombay Madrigal Singers, leading choral society of the city, shortly will send an Indian student to the United Kingdom for studies in music. This is the first scholarship plan of its kind to be endowed in India.

Any native student is eligible and need not return to India after completing the course, which will include violin, singing and piano.

The student will be selected in an open contest in Bombay.

Moody Chorale to Tour Southeastern States

Tentative plans for the midwinter tour of Moody Chorale of Moody Bible Institute, Chicago, includes concerts Jan. 18-Feb. 3, in several southeastern states.

Approximately 6,000 miles will be covered by the chorale on its tour to cities and towns in Indiana, Kentucky, Tennessee, South Carolina, Georgia, Florida, Missouri, and Illinois.

"All in a Lifetime," a dramatic skit written by Elisabeth Fletcher and Lorna Lee MacFarlane for choral speaking, will be presented as a special feature on the chorale programs.

Mr. President



Jimmie Haymaker, 1951-52 President of Lenoir, North Carolina, High School Band.

U. of Wichita Presents Mass Formation

**"Night Football" by
1,680 School Musicians**

James Kerr, Director of Bands, University of Wichita, at Wichita, Kansas, used 1,680 young bandsmen in a mass formation to salute football games that are played everywhere under electric lights, when he formed the giant words "Night Football." While standing in mass formation they gave a stirring rendition of "Be a Partner," which is a Community Chest song, the National Anthem, and the "Thunder March" by Sousa.

Thirty three bands participated in this wonderfully organized field extravaganza. The following are the bands, their directors, and the number of bandsmen who participated in this great Band Day.

Arlington High School, Arlington, Kansas, H. A. Lee—47; *Moundridge High School, Moundridge, Kansas, J. T. Isely—63; Goessel Rural High School, Goessel, Kansas, Herbert P. Franz—63; *Wellington High School, Wellington, Kansas, Lyle Dilley—75; *Belle Plaine High School, Belle Plaine, Kansas, Leo Ashcraft—50; Partridge High School, Partridge, Kansas, J. A. Tomel—40; Burns High School, Burns, Kansas, Alvin R. Franz—39; Douglass High School, Douglass, Kansas, Douglas Johnston—23; Larned High School, Larned, Kansas, Elmer L. Snell—76; *Liberal High School, Liberal, Kansas, Harlow D. McCosh—65; *Attica High School, Attica, Kansas, Howard R. LaVole—36; Harper High School, Harper, Kansas, Don Mourning—61; *Peabody High School, Peabody, Kansas, Bob Higgins—41; *Derby High School, Derby, Kansas, Everett E. Hull—28; Reno Community High School, Nickerson, Kansas, Denver V. Childs—55; *Valley Center High School, Valley Center, Kansas, Chester Yoder—42; *Mt. Hope High School, Mt. Hope, Kansas, Marilyn Jones—35; *Caldwell High School, Caldwell, Kansas, Bob Purcell—59; *Chase High School, Chase, Kansas, Robert S. Ensign—37; *Plains Consolidated School, Plains, Kansas, Tom Ward—54; *Florence High School, Florence, Kansas, Howard T. Wilson—39; Pretty Prairie High School, Pretty Prairie, Kansas, Ivan T. Trusler—58; *Cheney High School, Cheney, Kansas, Howard T. Oliphant—41; *Clearwater High School, Clearwater, Kansas, John Banman—61; Halstead High School, Halstead, Kansas, Frank Malambri—48; Inman High School, Inman, Kansas, Les Sperling—47; *Marion High School, Marion, Kansas, C. W. McLeland—41; Medicine Lodge High School, Medicine Lodge, Kansas, Norman K. Petty—65; *Haven Rural High School, Haven, Kansas, Jay Q. Dodge—71; Plainview High School, Plainview, Wichita, Kansas, C. L. Williams—75; Turon High School, Turon, Kansas, Calvin D. Canniff—36; *Great Bend High School, Great Bend, Kansas, Alton R. Foster—72; *Leon Rural High School, Leon, Kansas, Hal Bolan—37.

*University of Wichita Graduates.

Teeners Swing Out With Texas High!



This fine looking and sounding "Swing Orchestra" hails from Lockhart High School, Texas. William E. Hooper, their director, believes in giving his band students a chance to "cut loose."

Texas H. S. Swing Orch. Popular with Teenagers

By Frances Ohlendorf
Band Secretary

This past year a new addition was made to the musical curriculum at Lockhart High School in Texas. Under the able direction of William E. Hooper a Swing Orchestra was created at LHS. The members of the Swing Orchestra were selected by Mr. Hooper from the regular Band on the basis of their experience and their playing ability. There are a total of seventeen students in the orchestra. Since the Orchestra was an extra-curricular activity, the students who were members received no extra credit for it. However, everyone had an enjoyable time getting together for practices, which were held only once or twice a week.

The Swing Orchestra took an active part in several of the major events of this past year. They provided the music for two banquets, were a major part of the annual stage show which is presented by the band, and also took part in the Christmas Concert.

The Swing Orchestra's first public ap-

pearance was made at the Football Banquet, which is given each year by the band and pep squad in honor of the football team. Everyone enjoyed the program which was presented. Several numbers by the Orchestra, two vocals, and a dance by three Arabian girls completed the program.

Their second appearance was made during the Christmas Concert, and everyone had an opportunity to see and hear them. The Orchestra also provided the entertainment at the banquet given by the Lockhart Chapter of the Future Farmers of America.

The most outstanding event in which the Orchestra participated was the presentation of the Spring Stage Show. This is an annual event and is presented by the Senior, Junior, and Beginning Bands combined. This provided everyone with an excellent opportunity to show their talents. The show was composed of seven skits for which the Orchestra provided the accompaniment. They also played several old-time favorites and a few modern numbers during the intermissions.

This summer the Orchestra resumed its work and has already presented an outdoor concert of popular music for the people of Lockhart. They are now looking forward to another successful year.

1,680 H.S. Bandsmen Thrill Fans



Though the night was rainy and the field muddy, 1,680 school musicians from 33 bands joined together in a gigantic mass formation under the direction of James Kerr, Director Bands, University of Wichita, to spell out the words "Night Football." It was the annual Band Day at Wichita, Kansas.

Final Plans Made For Mid-West National Band Clinic

Special Invitation To School Principals and Superintendents

3000 of the nation's most progressive band directors, school principals and superintendents, composers, and other musicians are expected to attend the nation's biggest national Band Clinic at the world-famous Sherman Hotel in Chicago on Thursday, Friday and Saturday, December 13, 14, 15. The entire Band Convention is free to all. Six of the nation's finest bands will play the very best and latest band music published. Eighteen clinics conducted by truly great authorities will give these thousands of band directors and other musicians a wealth of "down to earth" information that they will take home and use in their own music departments. The tentative program for the Mid-West National Band Clinic follows:

Thursday, December 13, 1951

- 10:00-11:30 A.M. Band Directors' Forum. "The Rightful Place of Our Bands in a Democracy" with Dr. Raymond F. Dvorak of the University of Wisconsin presiding.
- 1:00-1:45 P.M. Territorial Staff Band of the Chicago Salvation Army under the direction of Lieutenant Bernard Smith. A small band of 32 members, but one of the nation's most musical organizations. "Seeing and Hearing Is Believing."
- 2:00-3:15 Two vitally important Clinics will be held at the same time in different rooms:
- Clarinet Clinic by Miss Lillian Poenisch and Mr. C. L. McCreery presenting a complete outline of clarinet materials, with demonstrations, and much valuable information on refacing and relaying clarinet mouthpieces.
 - Workshop—"How To Make a Band Play Better"—H. E. Nutt and Demonstration Group.
- 3:30-5:00 Clinic Concert by the State Championship Grade School Band of Plainfield, Illinois, directed by William L. Johnston. This is definitely one of

our best grade school bands and will play the very finest and latest music published.

7:30-9:15 P.M. Miami Senior High School Band of Miami, Florida, Al G. Wright, Director, will present another series of the best and newest music of all classes and publishers in their Clinic Concert.

9:30-10:30 A Practical and Sensational Demonstration of Black Light and Fluorescent materials and their many uses on both the concert stage and the gridiron. This Clinic will in itself be more than worth your trip to Chicago.

Friday, December 14, 1951

Two 50-minute Clinics will be programmed simultaneously in the Grand Ball Room and in the Louis XVI Room every hour throughout Friday forenoon and afternoon, with 10-minute intermissions between Clinics.

- 9:00 A.M. Cornet & Trumpet—Leonard Smith; Flute & Piccolo—John Beckerman.
- 10:00 "Extending Our Conducting Effectiveness"—Ray Dvorak & Panel; French horn—Robert Rosevear.
- 11:00 "How To Perfect the Acoustics of Your Present or Future Music Room"—J. K. Kendall; Percussion—Haskell Harr.
- 12:30-1:45 P.M. Orchestra Concert and Clinic by Champaign H. S. Orchestra—James Griggs, Director.
- 2:00 Saxophone—Sigurd Rascher; Trombone & Baritone—Hugh McMillen.
- 3:00 "How Two Successful Bands Were Built In Small Communities"—Kenneth Bovee and William L. Johnston; Marching Band Clinic with Movies.
- 4:00 "Band Organization and Promotion"—Howard Lyons.
- 5:00 Fluorescent Lighting—Ronald J. Elliott, Executive Vice President of Switzer Brothers, Inc. demonstrating all of the Black Light and Fluorescent materials.
- 7:30-8:30 P.M. The VanderCook College Band, conducted by H. E. Nutt and Dick Brittain, will give a Clinic Concert of

the very finest and latest band music published.

8:30-9:00 "The Marimba in School Bands" with Traugott Rohner presenting James Dutton, Marimbist.

9:00-9:30 Concert and Clinic continued by the VanderCook College Band.

9:45-10:30 "Publicizing Your Music Program"—Forrest McAllister.

Saturday, December 15, 1951

9:00-10:45 A.M. Clinic Concert by Christian Brothers H. S. Band of Memphis, Tennessee, Ralph Hale, Director. This "superior" band is sure to give a "superior" rendition of the best and newest band music published.

11:00-12:45 Final Clinic Concert by the Oxford, Michigan, H. S. Band directed by Kenneth Bovee, proving that even a small town can produce a band that ranks with the best.

1:00 P.M. Grand Finale Banquet in Louis XVI Room, Dr. Raymond F. Dvorak, Master of Ceremonies.

2:00 P.M. "Adaptation of Embouchure as a Function of Dentofacial Complex"—Dr. William D. Revell.

Make Your Reservations Now

The entire Mid-West National Band Clinic will be held in the world-famous Sherman Hotel in the heart of the city of Chicago. Plan for all three days of the Band Convention. Thursday is an Important Day—3 nationally-known Bands and 4 vital Clinics, including the spectacular and practical demonstration of Black Light, Fluorescent Satins, Glo-Coat Paint, and Invisible Powder. Make your reservations for Wednesday, Thursday, and Friday nights. Write to Mr. John Vidovic, Director of Sales, Sherman Hotel, Randolph Street at Clark, Chicago, Illinois, and mention that you will attend the Mid-West. Specify the exact nights of your reservation and the number in your party. Don't forget to bring your Principal or Superintendent. Make your reservations today. A penny postcard will do the trick.

Oxford, Michigan Band To Be Featured at Clinic



OXFORD HIGH SCHOOL BAND
1951 - 1952

A great band from a small town, that plays as well as the best is the Oxford, Michigan, High School Band. Under the direction of Kenneth Bovee, this superb band will play the finest music of all classes at the Mid-West National Band Clinic at the Sherman Hotel in Chicago on Saturday, December 15.

Valley Forge Academy Band Shares Radio Glory— "Adventures in Music"

Wayne, Penna.—The Valley Forge Military Academy Band had a share in the recent radio program, "Adventures in Music," which was aired over station WIP in Philadelphia, Wednesday morning, October 17. Sponsored by the Board of Education, the program took the form of a round-the-world tour, with the cadets responsible for the stop-over in England.

This was particularly fitting, since the Bandmaster, Captain D. Keith Feltham, VFMA, is a veteran of some 20 years' experience in British Army bands, both as conductor and clarinet soloist. He is starting his third year at Valley Forge and has, again this year, developed another outstanding unit in keeping with the Academy tradition that its band be one of the finest to be found anywhere in the country.

It is so recognized by the Department of the Army. The better than 50 young musicians, all students of high school and junior college age, are accomplished musicians and the band is in great demand during the entire Academy year. It has appeared at every inauguration of Pennsylvania Governors in Harrisburg since the band's inception; it has become almost a tradition at leading horse shows and other social events all over the northeastern United States; and its appearances in behalf of all sorts of benefits and charities is legend.

In this particular program, Captain Feltham pencilled in some of the best-known and most popular pieces of English music on which he is an authority in this country. Included were Elgar's "Pomp and Circumstance" and "God Save the King", as well as one of the popular British Army marches and a folk song or two.

"Judas Maccabaeus" to Be Performed by L. A. Chorus

"Judas Maccabaeus," Handel's stirring oratorio of a people's fight for liberty, will be revived by the Greater Los Angeles Chorus and the New Orchestra of Los Angeles on Monday night, Nov. 19, at John Burroughs Junior High School.

Dr. Hugo Strelitzer will conduct the chorus of 125 and the 60-piece orchestra, which will be joined in the event by noted local soloists. It will be the first time in many years that "Judas Maccabaeus," one of the landmarks of classical choral literature, has been performed locally.

The Greater Los Angeles Chorus, which has appeared in many notable concerts, including four important Hollywood Bowl appearances, numbers outstanding singers. The New Orchestra is a rehearsal group which includes many top-flight local instrumentalists. In addition to its regular Saturday "reading" performances of new and unusual scores, it has twice played unique programs of contemporary music at the University of Southern California under the batons of its youthful conductors, Peter Jona Korn and Ernest Gold.

Interlochen's 20 Year Club

• National Music Camp •

by Win Richard

As we Twenty Year Club members glance back over our shoulders we can all see the great influence NMC has had upon our lives. We're tempted to relate stories of our musical successes, or to tell a funny episode that occurred once upon a time, but these are not days to look backward.

Ahead of the Music Camp are many vital years and it is up to us, who thoroughly believe in it, to put practical backing behind the program at once. Here are a few ideas:

1. Let's each of us send a substantial personal contribution to the Maddy Building in the name of the Twenty-Year Club;
2. Believe it or not, lawyers will tell you that it is not uncommon to have elderly people plead with them to find some worthy, going, project to which they can leave their life's earnings. If we can only get the word around that the Camp has the approval of educational, musical and philanthropic organizations, and that it still needs many thousands to carry its program to completion, we will obtain financial assistance for Dr. Maddy now;

1952 will be the Camp's Silver Anniversary. The whole nation should hear about it. Each of us has special clubs, special community contacts, which could net the Camp a publicity story, or two, which would help to spread the fame of Interlochen. Any articles that appear should be clipped and forwarded, at once, to the Camp for display on bulletin boards, and ultimately for permanent preservation in the Camp's voluminous scrap books.

If life's great objective is to establish happy memories and to help others to enjoy precious moments, then the fostering of NMC should be one of our most definite responsibilities. Throughout the years I have never known of any place to so completely thrill people as Interlochen. Total strangers are affected by its atmosphere in just a brief tour and many who never have had any relative or friend as a camper, still return year after year for the inspiration the Camp gives.

Our greatest gift to the Silver Jubilee of NMC will be to spread its fame, further its aim and keep it the same!

Forward your contributions to the Maddy Building Fund to Sec.-Treas. Win Richard, 4235 N. 27th Drive, Phoenix, Arizona—or send direct to National Music Camp office, Ann Arbor, Michigan.

INTERLOCHEN

By a Former Camper

I thought how much I yearned to go and dream
About majestic pines and waters blue,
And view eternal sands of golden hue,
To watch the sunrise from the east—a stream
Of golden sunlight on its gilded beam.
Oh lake, oh wondrous mirror, how I love you
There alone with a fringe of green and blue.
I wake and find the answer to my dream,
And find myself in God's majestic shrine.
Oh, Interlochen! Music reigns supreme
With all who enter in its portals fine
And drink its cup of nectar rare. I seem
To drift and float in ecstasy sublime
While list'ning to the Camp's immortal theme.

Address all correspondence for this column to: Winchester Richard, Secretary-treasurer, 20 Year Club, 4235 N. 27th Drive, Phoenix, Arizona.

Boating Was A Favorite Pastime



"Taken for a Ride" is the name Win Richards gives this picture. Much fun and recreation was had by all at the Second Annual "Pilgrimage" last summer. In the fast speed boat are: front row (left to right) Marion Richards, Mrs. Tilton, and Mr. Tilton. Second row, Dorothy Marsman Gueschow, Win Richards (Secretary-Treasurer of the 20 Year Club), and Wyn Risedorph.

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Baton Twirling

News—Views—Associations—Clubs—Activities—Pictures

I Saw Twirling Grow Up

By FRED MILLER

Article No. 2

I must mention again that the FIRST of all baton twirling instruction in book or printed form came from the pen of *Joe Grolimund*, now President of H. & A. Selmer, Inc., the writer did help on this book. Subsequent issues had added tricks, submitted by *Larry Hammond*, and *Phil Burman* then drum major at U. of I., in the Illini band. I had made an extensive search in the old books of juggling, show world, etc., but never did—nor yet find any previous material on the subject. If any of my readers know of any ancient source material on it, I sure would appreciate knowing about it.

In 1933, the late *A. R. McAllister*, noted director of the famous Joliet, Ill., High School was president of the *National School Band Assn.*, and it was in that year their Association added baton twirling to the solo contest list. In 1936 The Joliet Band made a special appearance at Radio City Music Hall where *Archie McAllister* twirled at the grand finale with the famous Rockettes. This created quite a show sensation.

It was either in 1937 or 1938 that I saw *Ray Dvorak* hold the National School competition for twirlers at Madison, Wis. He used a small portable amplifier—and about 15 or 16 twirlers did their stunts before him. The best school twirler of that era was *Kathryn Clark*, daughter of *Ed Clark*; and *Kathryn* later twirled in the *Barnum & Bailey Circus*, and later became a featured acrobatic and equestrian performer with the show. It was at about this time I first induced The Chicago Tribune to add a baton twirling contest to their Festival. Among the early fine performers were *Ted Erickson*, *Roger Lee*, and *Florence Valliquette*. The Valliquettes are now a famous show world team—highest paid professionals in the business.

On the West Coast, *Major Sincock* of Long Beach, Calif., had organized a group of girl twirlers, and their close access to Hollywood, the news reels, and show world of the Movies made them available for pictures and rotogravure reproduction in the magazines, and in newspaper syndicates. The girls were shapely, and leg art by press photographers probably gave this more early publicity than any other form of exploitation. Out of the West such twirlers as *Betty Atkinson* became well known on stage and in ice shows. *Betti Haring* of Huntington Park, Calif., became a star performer. *Betti Haring* had been trained as a ballet dancer, and baton twirling, and acrobatics were easy pie to her. She is still active in Hollywood show business.

It was at about this time a new name blazed in the baton firmament, the late *Steve Bourne*, of Baton Rouge, La. Steve amazed the school bandmasters at clinics, and our twirlers at The Chicagoland Mu-

sic Festival with his handling of four batons, his specialty of high throws and tricky rolls over around the arms, shoulders and body. Steve was outstanding and had a show style that made him a great favorite because of his original stunts, and his tremendous showmanship. Steve could "sell it" better than any boy I ever knew.

With the growth of the Chicagoland Festival contest came the birth of the baton clubs. First of these was the one called "The All-Star Twirling Club" fostered, sponsored, and trained by *Major C. W. Boothe* of Chicago, Ill. Major Boothe gave many a lesson for free, and

another drum company later, my name was taken from the inside cover. This despite the fact that *Boothe* and *Gaedke* will testify that I WROTE EVERY WORD of it. They worked out the tricks and routines, while I did the complete description and text. *Ray Gaedke* has another talent—commercial artist—he did the drawings for the book. I think it well here to reveal that *Ray* is now one of the most successful of the commercial artists in Chicago, and leads a busy art life—yet always finds time to counsel, judge, and help the baton twirling cause. *Ray* and I often do judging dates together when we can find the time.

I must not forget another Chicago twirler, very active as both a schooled drummer and twirler. This was *Herman Wiegman*, who was one of, if not the first National High School Champion. That was during the years when they graded upon a strict championship basis—and not, as later, on a divisional basis, which by the way is fairer to all concerned. From then on the twirlers became more numerous and also better twirlers. The girls got into the act—and the boys left the field with few exceptions to the feminine contingent. I like to see boys keep active in the twirling ranks. They do and can become the teachers and future guidance of the art. We need the boys to keep it alive, even though they are fewer in numbers.

By now the heavy batons changed to lighter ones, twirling precision gained speed, and one had to be good to win major contests. Such performers as *May and Karl Thurman* of Missouri stepped on the field—they in turn now have become teachers. During World War II, *Karl* was a featured, and sensational star with the Great Lakes Navy Band.

We had one zany twirler then. *Phil Eisendrath* of The University of Chicago did clown twirling, twirled on the top of their monster 8 foot diameter bass drum—and would if challenged twirl from the top of a monument, flag pole, or any heights that challenged him. I saw him last some years back as a newspaper photographer in New York City. He was covering a music convention which I was attending, and shot my pic as a result. It pays to have friends!

The very first rules and regulations were worked out by *Larry Hammond*. All present day score sheets steam from *Larry's* sheet. We had back in the 1920's incorporated a baton judging score form into the second or third edition of the *Grolimund* book. I have forgotten who did submit this form, but it came from the East, and I'm sorry I cannot compliment this helper by name at this time. However *Larry Hammond's* form was so arranged that it could be used in the official school contests or in any open competition as well. *Hammond* was a modern "first" with many features that influences all baton twirling today. He



Marcella Wishtat is this outstanding flag twirler who hails from Moundsville High School in Wheeling, West Virginia.

many a class group performed on Sunday afternoons in Chicago under his free supervision. He was the leading twirling teacher in America at the time, and pupils came at summer time from 40 states to take lessons. Among these was a lad named *Ray Gaedke* of Chicago—*Ray*, one of the best minds and talents of baton twirling, never was a contestant. He preferred to remain an exhibition twirler, and was and still is one of the truly great batoneers.

Ray, *Major Boothe* and I worked out the biggest selling book called "Baton Twirling." It still is a best seller. Because of my competitive position with

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made as far as I know the FIRST rubber ball baton, the first with lighted lucite ends, and first to wrap them with plastic pearl type coverings. He was the very first to make a baton with a removable rubber or metal head, though there were some other claimants on this. The early issues of *The SCHOOL MUSICIAN* carried an article on this by Hammond, and I also wrote a number of articles for S.M. with the help of Hammond, Boothe, Gaedke, et al. In fact *The SCHOOL MUSICIAN* was our first and only medium to reach the twirlers of the time.

By now twirling was under full steam. They started to hold baton contests in the V.F.W. conventions, all school districts had twirlers, and the American Legion also was sponsoring youth activities with twirling tossed in. The dancing schools came along. Dancing teachers had such exponents as Major Boothe teach at Dance Conventions. There it is now a popular feature.

Flag swinging, closely allied to baton twirling, was introduced to the American scene by Franz Hug of Switzerland. He had come to America to be featured in a Hollywood movie. Ray Dvorak of the University of Wisconsin induced Hug to teach flag swinging at their summer session. It flourished, then died during the war years because of lack of materials and suitable fabrics. As a running mate, incidentally one of the greatest gun spinners, is Major Boothe who easily spun an eight foot rifle with bayonet attached. Boothe crops up all the time in this field.

I am writing this without notes, so there are some incidents that I no doubt have overlooked, some important, and some not. I did write a brief "history" of this kind a good many years ago in the very first bulletins of the All Star Twirling Club. I must get one of these copies to refresh my memory on some points. This does not purport to be an exact history with every technical detail covered. Rather it's a resume of the story of baton twirling as I remember it, for I was really in the thick of it for the many years since its modern birth. To many I may be just old man Miller, garrulous and verbose in my bleating, but I hope it does present the picture in the minor mood if not in the major keys. I shall try to sum it all up in the next—and last installment and write about baton twirling as of today.



TWIRL-O-QUIZ

by

Maynard Velier

The following are questions asked by twirlers from all parts of the Nation. International Baton Twirling Foundation, 118 E. 7th St., Oil City, Pa. will endeavor to help you with your twirling and drum majoring problems. This is an International Service offered to YOU. Rate yourself on your knowledge of drum majoring and twirling by answering the questions. Correct answers appear below.

1. Yes No You use the thumb roll toss and not a palm release for a high aerial.
2. Yes No Is it correct for a drum major to turn around to see if the alignment of the band is correct on the march?
3. Yes No The best way for a majorette to see if she is in step, is to look at another majorette.
4. Yes No The correct way to discern whether you are or are not in step with the band is to listen to the cadence.
5. Yes No When entering a competition, the cadence for twirling should be between 128 and 132 for best results.
6. Yes No The Military Drum Major should march directly in front of the band and not in front of the twirling majorette team.
7. Yes No The Military Drum Major should stand at attention when the fanfare is played

8. Yes No

before the band enters the football field.

The Drum Major's position in front of the band should be half the distance of the width of the band.

9. Yes No

A majorette, when performing for a television show, should use a contest routine and not an exhibition routine.

10. Yes No

In the past two years, body and shoulder rolls have become popular tricks in twirlers' routines.

11. Yes No

Tricks in which the baton is made to bounce off the ground or floor, are classified as drops in contests and should be penalized.

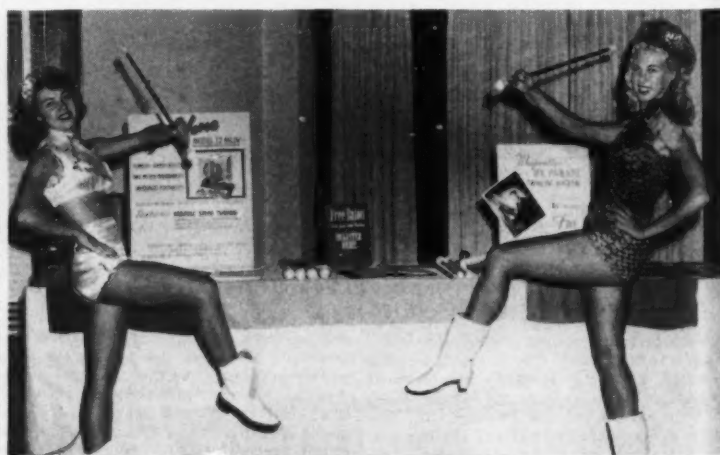
Answers: 1. No. 2. No. 3. No. 4. Yes. 5. Yes. 6. Yes. 7. Yes. 8. Yes. 9. No. 10. Yes. 11. No.

New Twirling Film Made

A new 16 m.m. movie short, in color, will soon be available to band directors and teachers of baton twirling. Production of this film has just been completed in Miami by Harrison Elliott, of Latta, South Carolina, Editor of the *South Carolina Musician*.

Tentative title of the movie is "The Making of a Majorette." Featured twirlers include Miss Paula Parsons of Miami Jackson High School and Misses Gloria Wilson, Enelle Nobles, Rosemary Whitten, Patricia Harshbarger and Delores Carver of the celebrated University of Miami Twirling Corps.

Bob Roberts Displays at Hollywood



Pictured here is the display Bob Roberts, Publisher of *Majorettes on Parade* magazine, carried throughout his tour of principal cities in the country. Bob Roberts was teaching twirling at dancing teachers' conventions in Hollywood, Dallas, Chicago, Detroit, and New York. These conventions were held by the National Association of Dance and Affiliated Artists, the largest dance teachers' organization in the world. The two majorettes fronting the display are Sylvia Lailey, El Monte, California, and Jo Ann Burdick, Anaheim, California.

Baton Twirling



Miss Mona Merle Nobles, 13-year old daughter of Mr. and Mrs. J. E. Nobles, Miami, Florida, was Florida's State Twirling Champion, Junior Division, in 1949. She is a student at Shenandoah Junior High School, Miami, where she plays clarinet in the school band. Mona has studied twirling under Nan Wickwire and Bill Allen in Miami.

Counting Is Secret of Good Team Work

By Eddie Sacks

There is nothing more spectacular than a set of precision-twirling majorettes—all keeping perfect unison in their intricate routines.

But then there is nothing worse than a set of majorettes that are just TRYING to keep together. Here are the basic rules to follow to achieve perfect unison:

Each twirl must have its own count. For example: wrist twirl, one count; figure-eight, two counts; two-hand spin, one count; and pass around the back, two counts.

Where do the counts come from? We get the count from the number of steps it takes to do the twirl. For instance the figure-eight: it takes two steps to complete the figure-eight, therefore your count is "one, two."

As most bands today have pepped up their cadence to approximately 140 beats per minute, your routine will have a nice twirling speed.

Now to combine the counting in the easiest possible way, do the following: say you are going to start the routine with three figure-eights—one figure-eight takes two counts, therefore, your set will all count in unison (aloud at first) "one, two, three, four, five, six." Then go back to the count of "one," where a new twirl starts.

As you can see, with this method you don't have to worry about one of the group going faster than the rest because everyone gets his count from the cadence.

In the beginning, make up very simple routines, using rudimentary twirls. After everyone has the simple routines down perfect, you can add more advanced tricks.

Another very important problem to overcome is the matter of different twirlers using different styles of twirling. For example, in the two-hand spin some twirlers use the style in which the ball and tip do not alternate, and some use the style in which the ball and tip of the baton alternate each time.

No matter which style of twirling you use, be sure you all use the same style.

If you follow the above rules, your group twirling will undoubtedly improve.

Majorettes, you can now register your set or team with the I.B.T.F. by writing to Eddie Sacks, I.B.T.F. Advisor, c/o International Baton Twirling Foundation, P. O. Box 608, Johnstown, Pennsylvania.

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The String Clearing House

By Angelo La Mariana

I'm sure that when the architects of most of our school buildings planned them, they overlooked a very important room in their scheme of things. I'm referring of course, to the necessary (often forgotten or improperly squeezed in as an after-thought) Instrument Storage Room. I will concede that a very fortunate few of us might have the good fortune of having such a well planned room but by the far and large, the storage of instruments creates a very serious problem for most music educators.

I am assuming by now that all school heating plants are now in operation (with the exception of course of the south and southwest). With the advent of heat follows a decided lowering of humidity. This is the harbinger of many troubles and trials in instrument care and storage. The usual difficulties that follow are the opening of seams and bouts in all the string family of instruments, brought about chiefly by the glue "giving" due to stresses of wood contracting because of lack of moisture; and the cracking of instruments due to the glue not "giving" (which is even more serious). What in comparison is less grave but still in the "Trouble Department" is the slipping of pegs and the deterioration of instrument cases.

The only sound advice anyone could venture when instruments become cracked or open is to have them repaired immediately by a qualified string repair man. If at all possible try to discuss your repair problems with him thoroughly as in most cases he is very willing to pass along good information on the care and minor repairs (emergency measures). As an example, most servicemen advocate the use of a winter sound post and bridge as well as a summer sound post and bridge. (A high sound post is needed during the summer and a lower one for winter). These should be properly fitted of course (you will also notice a difference in tone).

If you have any choice for the location of your instrument storage room, try to locate it away from furnace rooms, boilers, and places of extreme changes of temperature. This applies also to students keeping their instruments at home, and to string teachers who must house instruments in closets (where no room is available).

With the use of a simple humidity gauge, you can check the relative humidity of your storage facilities. A reading of 50% is considered ideal. In all probabilities, (especially in steam heated buildings), the gauge will indicate less than the desired 50%. There are many excellent commercial humidifiers on the market. The cost of which will be returned many-fold in savings on repair bills (to say nothing of dispositions). However, if economy measures do not

permit such an expenditure, home made troughs situated near the source of heat will help get humidity into the air. Even buckets of water will help, but an oblong vessel is to be preferred.

Violins and Violas should be kept wrapped in individual soft flannel bags in their cases to cut down temperature changes. The instrument also should be stored in such a bag (within the case) when not in use. Individual humidifiers can now be purchased for use in cases for winter weather. (In a pinch try keeping half of a nice juicy apple in your case.)

I suspect some of you are wagging your heads—thinking a little dryness can be a good thing. (I, too, have taught in moist sections.) So for those of you who are having almost identical problems due to too much humidity, I might suggest you look into commercial de-humidifiers or Air Drying Units. These take various forms (I recall using one once that consisted of a vessel filled with a chemical crystal compound, which absorbed moisture, turning color while it did so and finally becoming very saturated, when a refill was in order). There are other types and kinds that bear looking into but I mention this particular one because it was very inexpensive to use and required no installation and refills were quite cheap. Again I must stress the use of the flannel bags within the instrument case—in this instance to absorb some of this moisture. Another suggestion relative to cases, is to place the empty individual case (open of course) in strong direct sunlight as frequently as necessary (to help dry the cases out).

I have only really scratched on the surface, a subject that literally runs into thousands of dollars annually into school budgets already suffering from the strain of high costs. If any of you are in a system planning either a remodeling job or building a new school, try to acquaint the proper authorities with the real purpose of an instrument storage room, and the ideal physical properties required and essential to it. To be located either near the Band or Orchestra rehearsal rooms seems to be the only thought in mind; although this is desirable, unless such a location is otherwise suitable it is folly to proceed.

Once students and teachers alike are willing to share in the proper care of instruments both at school and at home, the cost of maintenance will go down. If any of you have delved further into this problem and can offer other suggestions, please pass them along; for that is the real purpose of this "String Clearing House." See you next month.

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

America's Little Symphony

(Starts on page 12)

tor is to get SOMEBODY started on strings. Most programs of this sort begin on a small scale. It takes effort and more effort on the part of the music director. However, the more enthusiasm he can generate the more successful the program will be.

Five years ago the string program in Casper was a "play-if-you-want-to" situation. As a result of this indifference to string study, the eleven grade schools of Casper had a total of 14 violins, 2 cellos, and no violas or string basses.

It was decided that new emphasis be placed on the string program, with a definite objective in sight, and with something tangible to offer to students and parents to stimulate the study of strings. Classes were begun in the grade schools with the objective of offering each beginning student one year of free class instruction consisting of one 30-40 minute period each week. As soon as students were capable they were to become members of the grade school orchestra. At the end of one year of class instruction, it was recommended to students that they study privately if they were financially able. Those who could not afford the private instruction were kept on in intermediate classes for another year. The most important aspect of this beginning program was the offering of free lessons for the first year, as it carried a great deal of weight in influencing parents. In many cases this will solve the problem of obtaining the string instruments. If parents are made aware that free music lessons are available, they will in many instances, purchase an instrument for the child.

In four years, the number of strings in the grades has increased to approximately 95, including violas, cellos, and basses. Our program here is far from perfect, and there is much to be desired. Casper has much the same problems that any music director would have. There has been difficulty obtaining the proper balance of instruments. Viola players are still at a premium, and more string bass players are needed. Small size string basses are needed for the grade school children. But in view of these obstacles and difficulties facing a string program, a good beginning has been made. And what is more important is the fact that a greater number of children have been given the opportunity to study an instrument and participate in a performing organiza-

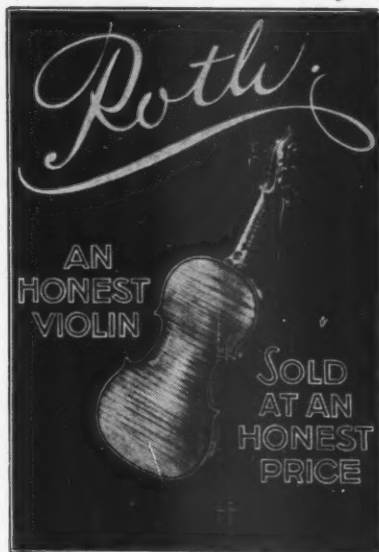
tion. This is an important cultural experience for the child even though he may not be or ever become a virtuoso on his instrument.

Many directors argue that their community wants a band first and that a string program would create competition between the organization. As a result the band work would suffer. This need not be true! In Casper, instead of competition between band and string work, we have cooperation induced by the band director himself. Orchestra members are encouraged to participate in the high school band on such instruments that make the student feel he is doing a service to the band. Outstanding band students are chosen for orchestral playing in the high school, making it seem to them a privilege and a mark of accomplishment to be selected for high school orchestra membership.

The string program in Casper, as far as it has progressed to the present time, has been accomplished through the direct efforts of the director of instrumental music, and two instrumental instructors covering the 11 grade schools of Casper. They have been aided in some measure by the general school administration and the interest of the local music stores. Many directors hesitate broaching a new program (in this case, a string program) to their administrators. However, most principals and superintendents are generally receptive to new ideas providing the plans are presented in the proper manner along with sound arguments and tangible facts. The results of a survey of parents, students, and community resources concerning a string program can serve as a selling point to the administration.

How many directors who argue that there just isn't time for the string program have forgotten that there is a three-month period in the summer when string work could be initiated or advanced? In Casper, the summer is not wasted musically. Several weeks after school is out in early June, the doors reopen for a summer school music session. Beginning, intermediate, and advanced classes are conducted for all instrumentalists with emphasis on strings. This not only prepares for the fall, and continues the work of the previous year, but also provides a wholesome recreational summer activity for the children. It is obvious that the primary objective is one of music instruction, and the laying of the foundation for the fall music program. Any skill requires practice to maintain and increase facility and such a summer session pro-

(Turn to page 38)



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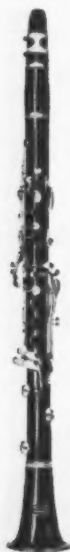


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The Clarinet Corner

By David Kaplan

The Literature and Materials for Clarinet A Comprehensive Survey Introduction

In forthcoming articles this column will present a survey of the literature and materials for clarinet. The purposes and eventual outcomes of this survey should be clearly stated. If it were only to put names of solos or methods before the teacher then a mere list would suffice. It will be remembered that in last month's column I stated the thesis that the ultimate goal of clarinet playing lay in the understanding of the music. To gain this understanding it was necessary to effect a proper working arrangement among the fundamental factors—tone, phrasing, reed, and the like. To develop the factors needed for the ultimate in playing this survey is, in part, intended.

The organization of this report poses a question. Usually, a survey of this type is divided into methods, solos, and ensemble material. The material is further divided into the various grades of difficulty. This editor sees no reason to deviate from this basic framework. However, certain differences will be noted. In addition to material for private study there will also be an emphasis of class study material. Something should also be said of the use of auditory and visual materials in the teaching of clarinet. Finally, the books and articles dealing with the clarinet will be discussed.

The grading of material will follow a simple plan. Elementary, intermediate, advanced, and artist seem as good a set as any. Naturally, overlappings are expected.

This survey has also certain psychological and philosophical characteristics. Formulating courses of studies is not an aim of this report. As educators we realize that individual differences are great. We should not expect that each and every student will fit into a pre-conceived program of studies. Certainly programs of study have merit. The attempt to establish uniformity is commendable. System makes for definiteness in program. However, the course outline should serve as a guide not as a dogmatic directorate. I am reminded of a student who upon entering college was obligated to repeat studied material—not because he needed the studies but because the material constituted the freshman offering!

A course of study must be flexible enough to adjust to the needs of various pupils. I do not recommend that study programs be dismissed entirely. I do suggest that the concept, purposes, and eventual outcomes of such programs be reconsidered. In matters of scope, quantity, quality, and emphasis the "average" pupil's materials will differ from that of the superior student. Provisions must therefore be made for exceptional and "average" pupils. This survey will annotate those studies serving the best in-

terests of both groups. We should remember that not every clarinetist studying today is a future professional. Material for him is just as important as the vigorous studies for the exceptional. If we can instill in students an interest and an appreciation in music we are accomplishing a great deal. It is hoped that suitable materials found in this survey will help in furthering this interest.

In subsequent issues a portion of this column will be devoted to materials. The survey aims to put at the disposal of the teacher and pupil the materials helpful for the highest attainments in clarinet playing. The survey also seeks to take cognizance of individual differences in its presentation of material. This editor will be happy to receive suggestions, criticisms, and remarks on the subject.

Paris Conservatoire Solos

Some of the outstanding clarinet solos are those that have been used at the Paris Conservatoire as examination material. In response to requests I am listing some of these solos. Some of these works will be included in the survey of solo material.

Delmas	Fantasia Italiana	1921
d'Ollone	Fantasia Orientale	1913
Gaubert	Fantasia	1911
Debussy	Premier Rhapsodie	1910
Groves	Lamento and Tarentelle	1923
Pierre	Andante and Scherzo	1931
Marty	First Fantasia	1897
Widow	Introduction and Rondo	1898
Lefebvre	Fantasia Caprice	1915
Le Boucher	Ballade in D-minor	1935
Messager	Solo de Concours	1891
Coquard	Melodie and Scherzetto	1904

The Most Widely Used Study Material?

Recently I was asked by a group of teachers to name the most popular methods and study materials. Certainly there are works which a great majority of clarinet teachers use. To attempt a generalization as to the most popular methods would be sheer folly. It would be interesting at a later date to investigate this matter more fully. A survey of the various materials commonly employed in the conservatories, colleges, and private studios would yield interesting results.

However with data on hand, data from ten institutions and teachers, the following can be stated. The materials most frequently mentioned are listed in order of frequency: Klose (*Method, Characteristic studies, etc.*); Rose (32 and 34 Studies); Cavallini (*Caprices*); Bornmann (*Parts 4 and 5*); Stark (21 Studies); Jean-Jean (16, 18, 25 Studies); Perier (*Sonata Studies*).

Nothing substantial can be derived from such a meagre study. It does seem that more and more use is being made of the Perier, Jean-Jean, and Polatschek studies. Since the East seems to favor certain materials, the Middle-West others

etc., it would be well to initiate a survey before coming to any conclusions.

Write in your questions or remarks; see you next month.

Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

MENC and NEEA Develop New Mutual Policies

Several important changes have been made in relationships between the Music Educators National Conference (MENC) and the Music Education Exhibitors Association (MEEA).

On May 26, 1951, the President of MEEA, Mr. Arthur A. Hauser, and the Secretary-Treasurer, Mr. Benjamin V. Grasso, were invited to meet with the Executive Board of MENC in Chicago.

To quote directly from the minutes of the meeting, according to Mr. Hauser, "In addition to its official functions in the capacity of MENC Committee on Exhibits for each of the biennial National and Division conventions of the MENC, the MEEA as a group and through personnel of member firms make important contributions to the common cooperative effort to promote the interests of music education. Underlying the discussion was the apparent mutual desire to develop and utilize the opportunities for cooperation for the ultimate benefit of all concerned.

Among the items given consideration were the following:

The importance of the location of the exhibit room or rooms in relation to the center of convention activities;

The allocation of definite periods in convention program schedules for visiting exhibits. Certain of such exhibit visitation periods at least to be clear of any other program features;

Participation in MENC program of qualified persons who are associated with MEEA member firms;

Preparation by MEEA officers of a list of representatives of such qualified persons, with information as to their respective special fields. Such a list made available to Conference officers or chairmen would serve as a pool of resources;

The study of the heavy and increasingly complex schedule of state, interstate, sub-state, regional, and national music education activities, in relation to MENC's biennial National and Division meetings, and to the problems of the exhibitors. Are seven major MENC conventions each two years too many under present and anticipated conditions?

Relationship of MEEA to the state units of MENC. To what extent can services of MEEA be extended to affiliated state associations of MENC?

Study of the possibilities of improved scheduling of state meetings to avoid conflicts;

Provision of special exhibitors' badges for all personnel of exhibitors at all conventions of MENC. Such badges, under the plan proposed by Mr. Hauser, would serve for the identification of the wearers as official exhibitors, but not as passes to meetings of MENC. All MEEA members wishing to attend meetings would register as MENC members do, and receive the convention badge—associate or active—to which they are entitled."

It is believed that the policies determined at this meeting will be advantageous and for the benefit of all school music directors, students, and parents who are directly or indirectly concerned with music in education.

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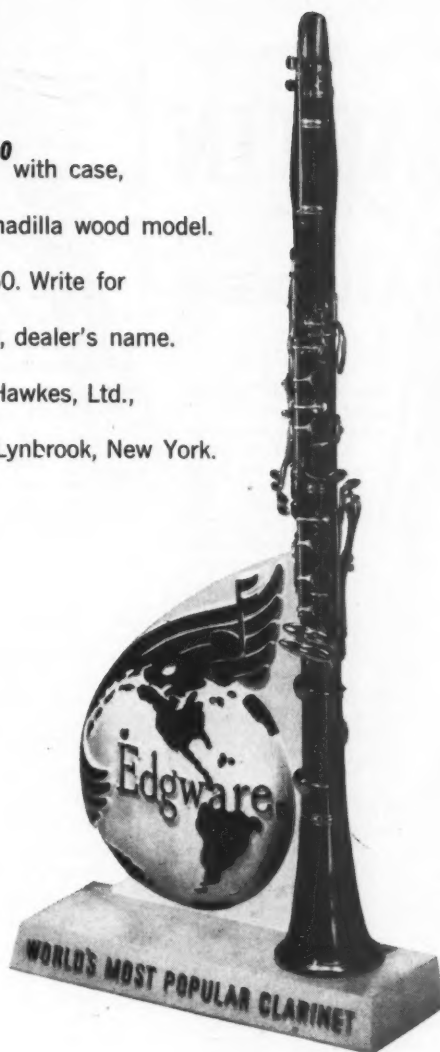
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America's Little Symphony

(Starts on page 12)

vides the incentive for students to continue regular practice. This need not be done free of charge by the music director. A small fee can be charged which helps pay the director for his time and provides a bit of summer income. Following the summer session, some of our Casper students then attend the University of Wyoming summer string camp for another concentrated two week period of music.

The mortality rate among string players in public schools is high and I should like to cite some of the reasons that seem to account for this mortality. There seems to be as yet a lack of easy and well-graded string material for enjoyable string performance for the children. A second reason, and a most important one, is that very little use has been made of individual school orchestras. We as directors feel that because a beginning orchestra doesn't sound as well as our band, it is better not to use the orchestra for school and community functions. The third cause lies with the director. Where mortality is high, in all probability strings have not been properly presented to beginning students, and where they have been started the lack of continued effort and enthusiasm on the part of the director very soon results in failure of the string program.

In Casper we are looking forward with enthusiasm to an ever increasing string program. We are working toward the development of an orchestra or small string group in each of our grade schools and the performances of such groups in their own school activities. We are working toward the establishment of our own summer string camp on Casper Mountain.

The Casper Civic Symphony, the "Baby Symphony of America" as it has been called, has done a great deal to keep our string program on the increase. The musical future of Casper is bright.

New Music Teacher at Bessie Tift

Forsyth, Ga.—Dr. W. Fred Gunn, president of Bessie Tift College, has announced the addition to the college faculty of Miss Gertrude White, of Rochester, N. Y., as head of the voice department.

Miss White comes to Bessie Tift College from Salem College, Winston-Salem, N. C., where she has been teaching and has also been engaged in private instruction.

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Band Stand

(Starts on page 14)

"The Southern Division plans to hold a conference at Florida State University in Tallahassee, Florida, on January 18th and 19th, 1952. Other officers of the Southern Division are Henry Wamsley, Director of Bands, Mississippi State College, State College, Mississippi, VICE-CHAIRMAN, and Robert T. Braunagel, Director of Bands, Florida State University, Tallahassee, Florida, SECRETARY-TREASURER."

Southwestern Division Chairman

Leonard H. Haug, Director of Bands, University of Oklahoma, Norman, Oklahoma. Chairman Haug announces that his meeting will be held at the University of Oklahoma, December 17-18.

There they are. These are the college band directors who are "carrying the ball" right now. If you are a college band director or a member of a college band, why not get into the game and "run some interference" for these "ball carriers?" Contact your Division Chairman to offer your assistance, and most important of all see that your college band is represented by a director who is an active member. Active membership dues are \$5.00 per year payable to Secretary-Treasurer, Joseph A. Gremelspacher, Indiana State Teachers College, Terre Haute, Indiana.

In closing, may we call your attention to our DECLARATION OF PRINCIPLES which serves as a guide for our day-to-day activities as well as our long range view. And now that we have introduced ourselves, may we invite you to look forward to reading our BAND STAND in each issue.

Arthur L. Williams, BAND STAND Editor for the College Band Directors National Association; Director of Bands, Conservatory of Music Oberlin College, Oberlin, Ohio

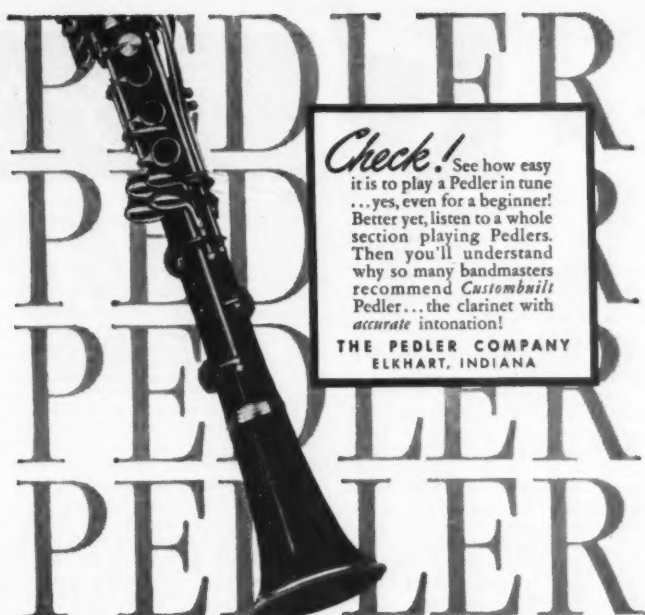
Editor's Note: The staff of THE SCHOOL MUSICIAN is proud to introduce THE BAND STAND of the College Band Directors' National Association to its thousands of readers in 48 states and 14 foreign countries.

This page will appear each month as written by its Editor, Mr. Arthur L. Williams.

U of Texas to Sponsor Symposium—Contemporary Music—March 20-22

Austin, Texas, Oct. 20—American composers, particularly those residing in the Southwest, have been invited to submit unpublished manuscript scores for performance during the first annual Southwestern Symposium of Contemporary American Music, March 20-22 at the University of Texas.

Sponsored by the University's College of Fine Arts, the Symposium will be held in connection with the annual Festival of Contemporary American Fine Arts.



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Music to be performed will be of three types—chamber, choral and orchestral. Chamber music will be played by faculty artists from the University's music department, and choral works will be sung by a chorus from honorary music fraternal organizations.

A professional orchestra, composed of musicians from the Austin and San Antonio Symphonies, will be engaged to perform the orchestral scores.

All manuscripts will be screened by a committee of nationally-known composers and musicians from the University of Texas music faculty. They are Clifton Williams, prominent young composer and Symposium founder, chairman; Kent Kennan, R. Bernard Fitzgerald and Paul Plisk.

"I believe that the future growth of musical culture in the United States lies in the decentralization of creative activities away from the present established music centers, whose roots are deeply imbedded in borrowed European traditions," said Williams. "To this end, the Southwestern Symposium will stand as a force in the development of a first-rate native musical heritage, by encouraging our regional composers."

The Symposium will be open to all American composers, and part of the performance time will be allotted to works of outstanding student composers from schools in the southwest. Recordings of their compositions will be made available to all participating composers.

Symposium information and entry blanks will be mailed to all music schools in the Southwest. Additional information may be obtained from the chairman of the Symposium committee, College of Fine Arts, University of Texas.

Miss Bunnell Added to Conservatory Staff

Miss Betty Bunnell, a TCU senior, has been added to the teaching staff of the Fort Worth Conservatory of Music.

She studied piano pedagogy and has been a student at Texas State College for Women and TCU.

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The Band Forum ...



By Daniel Martino

INTONATION

The purpose of this questionnaire is to discover what methods band conductors use to develop the musical element of intonation in the performance of their organization.

"How may I improve the intonation of my band?" is one of the questions the serious band conductor frequently asks himself and his associates; it is also one of the questions to which he receives the most elusive replies! It is hoped that the answers to the questions herein contained will, when tabulated and analyzed, reveal with a fair degree of accuracy the practices of successful band conductors in striving to develop intonation in their groups. Results will be published in a future issue of *THE SCHOOL MUSICIAN*.

All replies will be treated strictly confidentially. No bands or band conductors will be mentioned by name in any material that might subsequently be based upon these replies.

Finally, it is hoped that the band conductor who probably has solved his share of intonation problems may derive a certain amount of amusement from reading the following questions and from checking his answers to them.

Thanks in advance for your frank treatment of these questions and for your early return of the completed work to:

DANIEL L. MARTINO, Director
Department of Bands
Indiana University
Bloomington, Indiana

1. Do you attempt to build and maintain sections with instruments of one make?yes.no. If "yes," check one of the following to describe how well you succeed:
....Completely successful.Partially successful.Unsuccessful.
2. Do you recommend the use of one selected type of mouthpiece throughout your clarinet section?yes.no. If "yes," check one of the following to describe how well your recommendation is followed:
....Completely.Partially.Not at all.
Do you recommend the use of one selected type of mouthpiece in any other section?yes.no.
3. Do you personally inspect individual instruments for adjustment, cleanliness, leaks, mouthpieces, reeds, dents, etc.?yes.no. If "yes," check one of the following to indicate how often:

....Quarterly.Semi-Annually.Annually.

....As imperfections appear.As students complain of difficulties.

4. Do you attempt to improve certain faulty tones of various wood-wind instruments by slight adjustments of mechanism, pads or corks?yes.no. If "yes," check one of the following to show how these adjustments are completed:
....I personally make necessary adjustments.

....I suggest certain adjustments to be performed by an expert.

....I suggest certain adjustments to be performed by the student. Describe any other methods you may use in completing these adjustments.

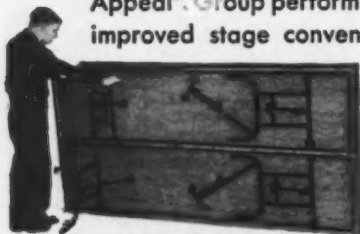
5. Do you insist that brass instruments be thoroughly cleaned inside?yes.no. If "yes," check one of the following to show how often such cleaning is done:
....Weekly.Monthly.Quarterly.Irregularly.

6. Do you personally supervise the tuning of all instruments?yes.no. If "yes," answer the following:
Which tones do you tune?concert

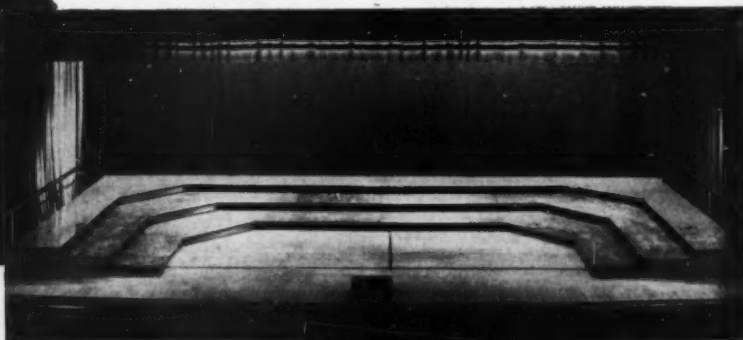
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B-flat.several tones.complete register.

To what do you tune?B-flat bell.piano.other. If "other," specify.

Do you insist that instruments be warmed by the players' breath before tuning?yes.no.

Do you attempt to control the temperature of the tuning room?yes.no.

What volume of tone do your students use while tuning?p.mf.f.(Other. Specify.)

Do your students play with vibrato?yes.no.

Do you make and present to the student a list of tones that need humoring on his instrument?yes.no.

If you make such a list, do you check later to discover if it has been memorized and if humoring is being done?yes.no.

Where is tuning done?privately.in section rehearsals.in full rehearsals.

How often is tuning done?at each rehearsal.before each concert.irregularly.as particular students show need for this help:quarterly.semi-annually.

If the answer to question number 6 is "no," answer the following:

Who accepts the responsibility for tuning?

To what standard are the instruments tuned?B-flat bell.piano.stroboscope.other.

Which tones are tuned?concert B-flat.several tones.complete register.

Are the instruments warmed before tuning?yes.no.

Is the temperature of the tuning room controlled?yes.no.

What volume of tone do your students use while tuning?p.mf.f.

Do your students play with vibrato?yes.no.

Do your students play with vibrato while tuning?yes.no.

How often is tuning done?at each rehearsal.before each concert.irregularly.as particular students show need for this help.quarterly.semi-annually.

7. What is your policy in regard to dents acquired in brass instruments? Check one of the following:

....I require immediate removal of dents.

I require dents to be removed before important engagements.

....I require dents to be removed annually.

....I suggest that dents be removed.

....I explain the possible effects of dents and recommend immediate removal.

....I take no definite stand on this point.

8. Do you find it necessary to draw tuning slides of brass instruments? Check one of the following:

....Yes.No.Sometimes.

If you draw tuning slides, do you retune the valve slides? Check one of the following:

....Yes.No.Sometimes.

If "sometimes," explain.

9. Do you find it necessary to draw tuning barrels of clarinets? Check one of the following:

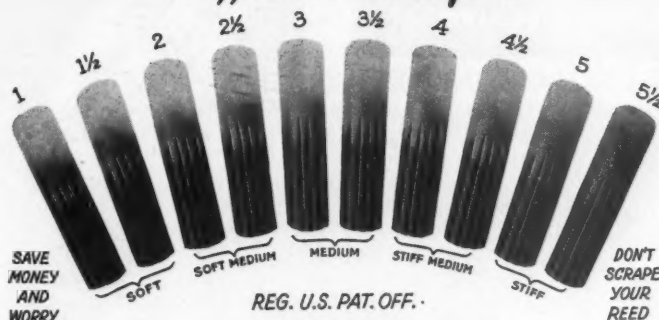
....Yes.No.Sometimes.

If you draw tuning barrels, do you

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also draw middle joints? Check one of the following:

....Yes.No.Sometimes.
If "sometimes," explain.

10. Do you find it necessary to draw head joints of flutes? Check one of the following:

....Yes.No.Sometimes.
If "sometimes," explain.

11. Do you find it necessary to draw the oboe reed? Check one of the following:

....Yes.No.Sometimes.
If "sometimes," explain.

12. Do you find it necessary to draw the bassoon bocal? Check one of the following:

....Yes.No.Sometimes.
If "sometimes," explain.

13. How well do your students know the effect of alternate fingerings on pitch? Check one of the following:

....My students know the effect of alternate fingerings on pitch thoroughly.

....My students know the effect of alternate fingerings on pitch moderately well.

....My students know the effect of alternate fingerings on pitch inadequately.

(To be continued next month)

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I Teach The Solo Brass..

By B. H. Walker

Greetings, school musicians and other brass friends. Here it is November, 1951. The school year is well on its way and our football season for marching bands will soon be over. Let's not wait until January 1 for new resolutions to make our brass sections "tops". After all, your concert band, as well as your marching band, is little better than the proficiency of your trombones, baritones, basses, horns, cornets and trumpets.

Questions and Answers

Question—What are the desirable factors of a good mouthpiece?

Answer—The desirable mouthpiece must have correct rim, cup, throat and back-bore (surrounded by the shank).

The best rim width for trumpet or cornet mouthpiece should be no smaller than 3/16" and the face of the rim should be flat and declining toward the outside; the edge on the inside should be sharp enough to grip the lip, but low enough to prevent cutting the lip. Players with heavy, soft lips should use broader rims to prevent cutting into the flesh. Players with small muscular lips should use medium rim, which is about 3/16" for trumpet, 9/64" for horn, 13/64" for alto, 1/4" for trombone or baritone, and 9/32" for tuba. The mouthpiece with too narrow rim cuts off circulation of blood to lip and causes lips to tire easily. On the other hand, a rim too broad may feel comfortable but may prevent a free movement of lip muscles which will also cause the lips to tire easily. Therefore, the average player should use a medium rim, as extremes in either direction are usually bad.

The best cup size for the mouthpiece is usually measured by the cup diameter. Usually a large mouthpiece produces a large tone of great volume and carrying power, and, unless too large, will give more endurance, better lip control, and greater flexibility than a small one.

Therefore, I believe a player should usually select the largest cup mouthpiece he can comfortably play upon, with a cup diameter of above 21/32" for trumpet or cornet, 11/16" for horn, 49/64" for alto, 1" for trombone or baritone, and 1-9/32" for tuba.

The cup can be too large. Such a cup may produce a mellow, round tone, yet it may not produce the necessary brilliance or penetrating qualities of tone to cut through enough. It may cause tone to be flat in upper register and may cause lip to tire due to difficulty of reaching high notes. The extreme large cup has its advantages in lower register tones.

If the cup is too small, the results are small, brilliant but thin and stuffy quality of tone. The low notes are usually fuzzy and difficult to reach, while the high notes are sharp in pitch and of poor quality. Therefore, the medium large cup usually gives the best results for the average player.

The best throat size. A throat too large produces a fuzzy tone, poor intonation and quick fatigue. A throat too small chokes the tone quality and throws the instrument out of tune. Therefore, a medium bore throat is usually best.

The back-bore must be proportioned correctly to the cup and throat. A large back-bore does not necessarily give a larger tone for while it makes the tone more mellow, it may make it fuzzy and spoil the intonation of the mouthpiece. The proper shape of the back-bore usually must be left to the judgment of the manufacturer.

The ideal mouthpiece for ordinary use should have medium large cup, large enough for free vibrations of lips so medium and low notes are easy and small enough for high notes to be easy and up to pitch. The rim should be comfortable but should grip your lip, so the tone will speak out clearly in all registers.

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O. W. Joiner, Band Director
Rippey, Iowa



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ters. With the system of numbers used as sizes for most manufacturers, this would be a size No. 1 or No. 2. The larger numbers usually are the smaller or "pea shooter" sizes which I do not recommend except for exceptional use, such as extremely high note trumpet fanfare work or for extremely thin or weak lips. For a more complete discussion on mouthpieces, read "I Teach the Solo Brass" April 1951, September 1949 and April 1948 in *The SCHOOL MUSICIAN*.

Question—I am having trouble reaching the lower tones on trombones. How may I overcome this defect in my playing?

Answer—Open the lips slightly as in the letter "o" and protrude them outward. Drop your chin by opening the jaws. Thoroughly relax the tongue, as well as the lips and throat. Keep the mouth and throat open big so that there may be a large amount of breath to make the open lips vibrate freely. Let your tongue come out more for the attack, which should begin with the tongue out to the tip of the upper lip and on extreme low notes may even come out slightly between the open lips. Use the syllable "toe" for the low tones. Use lots of breath, supported from the diaphragm, and blow the breath downward toward the lower rim of the mouthpiece. Use a mouthpiece with a medium large or deep cup.

Question—How may I learn to play intervals with high and low notes in rapid succession and do it accurately?

Answer—To play the low notes, relax the lips, open jaws by dropping the jaws, open the lips slightly and roll them outward as in saying the letter "o". blow the breath downward toward the lower rim of mouthpiece. Let the tongue begin the attack out to tip of upper lip.

To play the higher tones, close the jaws and lips, press lips tightly against each other, slightly roll the red of lips inward, contract the jaw and cheek muscles, which help tighten the upper and lower lips, and blow the breath upward toward the upper rim of mouthpiece. The high notes require increased breath pressure and more diaphragm force in order to make the tight lips vibrate. To attack the higher sounds, let the tip of your tongue strike higher toward roof of mouth and slightly raise upward the back of the tongue.

Start practicing small interval jumps beginning with thirds, progress to fourths, then fifths and sixths, and when skill and accuracy are reached in the rapid lip, breath and tongue changes required in changing from the low to high notes, the larger intervals such as sevenths and octaves may be practiced. Be sure to practice intervals in short periods, followed by long and frequent rest periods, as they are very strenuous on the lips, tongue and throat.

More questions and answers next month. Write me about your brass problems.

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.

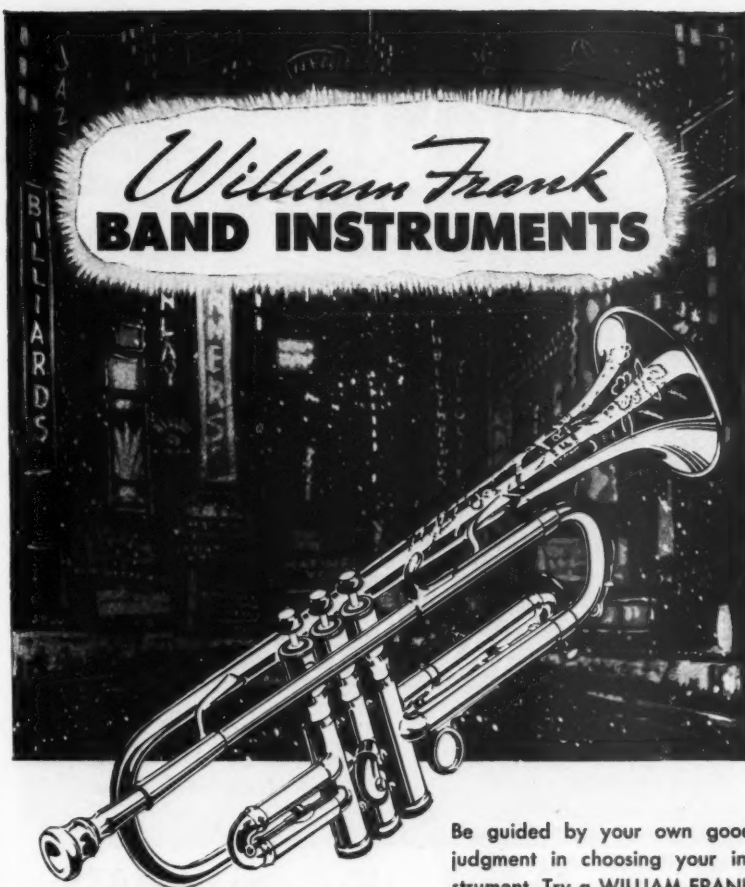
Shattuck Names Music Director

Faribault, Minn.—Robert Dargie of Malden, Mass. has been named director of music at Shattuck school.

During the past year he has been faculty assistant at the Boston university school of music.

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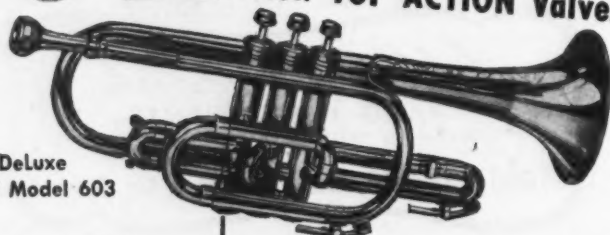
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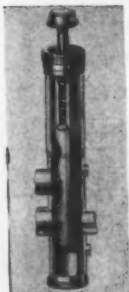
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QUALITY BAND INSTRUMENTS FOR OVER HALF A CENTURY

"Gopher Band"

(Starts on page 18)

office and practice rooms contributes to a friendly atmosphere of "belonging." The band rooms in the basement of Minnesota's gigantic Northrop Auditorium are removed from other departments of the University, and offer special space to the band. To many students the band is an opportunity to meet other students with like interests, and it is not surprising that fast friendships result.

The Band Alumni Association

Conclusive proof of the lasting friendships and loyalties that grow up within the band can be seen in the flourishing University of Minnesota Band Alumni Association. The Association is barely two years old, but there are over 600 names on its membership roster. At the 1949 and 1950 homecoming games the 100 piece Alumni Band made impressive gridiron appearances, working with the Football Marching Band. Embouchures may have been a little weak and techniques a little rusty, but these handicaps went unnoticed amid the general enthusiasm.

History

The University band has given over sixty years of service to the University. In 1891 officials induced a Mr. Graves from Fort Snelling to commute to the campus and assume charge of the new University band — then sixteen strong. They were a hardy group, like their descendants, and in 1892 it is recorded that the band played for President McKinley when he visited Minneapolis, even though, one alumnus recalls, the day was so cold that instruments froze. At public performances the bandmen collected money in buckets to keep the organization going.

From 1896 until 1918 the band was under the direction of Mr. B. A. Rose, and at the end of this period annual concert tours were being made. The band was again under military leadership during World War I. When civilian status was resumed Michael Jalma was appointed Bandmaster, and during the decade of his leadership the band made many advances, including a tour which took the group as far afield as New Orleans, Louisiana.

Professor Prescott came to Minnesota in 1932 with eight years of experience in directing Iowa high school bands and orchestras. A graduate of the Command and General Staff School at Fort Leavenworth, Kansas, Prescott served three years during World War II in the Special Services Division of the Army. During the past academic year 1950-51 Prescott was on

leave from Minnesota studying at the University of Colorado. The band and the University welcomed his return.

Practice Makes Perfect

(Starts on page 20)

the time he just jogs along the track and only occasionally does he sprint at top speed. If the difficulty is in a new key signature, playing the scale and arpeggios in that key should help. If tone quality is the problem, careful listening to long tones is the answer. Memorizing a selection is just a matter of playing a few measures at a time without the music and then adding a few more. (This makes a very effective lesson demonstration.)

Dean Beattie of Northwestern University used to tell his students that teachers don't really teach, they can only help their pupils to learn for themselves. In the field of music, especially music for public performance, we can best help the student to learn by making him want to practice and then by showing him how.

Ed . . . Following is the letter that is sent to all parents early in the school year:

SCHOOL CITY OF ELKHART
Instrumental Music Department
Elkhart, Indiana

Dear Parents:

PARENTAL ASSISTANCE IS NEEDED TO ENCOURAGE DAILY PRACTICE.

Children do not particularly like to practice, but they do like music. For that matter, musical history relates that even the great musicians were not fond of practicing when they were children, and history usually mentions the fact that some of them discontinued their music study for a while. (Probably, their parents got disgusted or discouraged once in a while, even as you do.) But, back of the musical success of each one of them, there was probably a mother or a father, or both, who encouraged and helped, day by day.

Children like to do things in the company of other children, but unfortunately, most practice must be done

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alone. The music lesson, itself, is usually enjoyed, probably because the teacher is there to help and encourage; but, when all is said and done, the child sees the teacher only once or twice a week, so it is upon the parents that most of the responsibility falls.

We honestly believe that love for one's work is an absolute necessity for meaningful learning. It is also true that it takes a wise person to guide a student into loving his work, but nothing which really gives our life meaning is ever gained without expenditure of effort. Without practice, the music student never gains enough technical equipment or knowledge to "play for his own pleasure"; he soon realizes his own shortcomings, becomes discouraged by his own inadequacies, and gives up the struggle as hopeless.

Give the teacher your whole-hearted cooperation, so that all of us may work together for the best interests of your child. This means regular practice periods, and lots of encouragement. We are vitally interested in your child's welfare, but we need your help to do our best work.

If you would like to talk with us about the musical progress of your child, please call the Music Office (2-9544) for an appointment.

Sincerely yours,

Signed — **J. Frederick Muller**
J. FREDERICK MULLER, Director
Instrumental Music Department

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Let Me Answer Your Flute Questions



By Rex Elton Fair FLUTE SOLOS

Contest Solos
Question: Several of our readers have asked us for a list of solos that we might recommend for contest use. **Warning:** When making a choice of such numbers be sure to choose one that is easily within your scope. By that we mean that your choice should be one that you enjoy playing. If you are to enjoy it, your chosen one must not be too difficult. Most any solo is apt to present a few measures that may tax one's ability but much application to such a problem is almost sure to bring fine results. Following is a list of our recommended solos.

Note: These numbers are graded as to difficulties involved and not as to musical value. However we must add that all solos listed here are lovely compositions. There are two concertos by Mozart that should have been so listed. One in D Major and one in G major. About grade V, CF or CB.

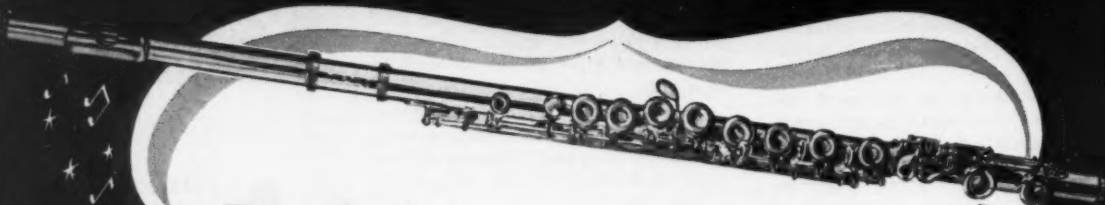
Following is a key to publishers:
GS Schirmer, Inc., 3 E. 43rd St., N. Y.
CB Gundy Bettony Co., Boston
CF Carl Fischer, Cooper Square, N. Y.
Cole M. M. Cole Publishing Co., 823 So. Wabash Ave., Chicago 5
EHB Boosey-Hawkes-Belwin, Inc., N. Y.

		Grade	Publisher
Faure	Adantino	III	GS
Gluck	Scene from Orpheus	III	CB or CF
Kochler	The Butterfly	III to IV	CB or CF
Fair	Bourree	III to IV	Cole
Fair	Woods Serenade	II to III	Cole
Fair	Tarantella	III	Cole
Fair	Menuetto	III	Cole
Fair	Minuet from Method 1	III	Cole
Fair	Valse di Encore Bk. II	IV	Cole
Kuhlau	Menuette	II to III	CB
Mozart	Andante Op. 86	III	CB
Mozart-Isaac	Andante from Sonata No. 1	II	CF
Mozart-Lentz	Adagio	III	BHB
Pessard	Andalous	III	CB or CF
Bach	Sonatas Nos. 1, 4, 5, 6	V to VI	CB
Bach	Suite in B Minor	V to VI	CB
Fair	Via Crucis Fl. without acc.	VI	Cole
Ganne	Andante et Scherzo	V to VI	CB
Griffes	Poem (very difficult)	VII	GS
Handel	Sonatas Nos. 1 to 7	IV to VI	CB
Krantz	Whirlwind	VI	CB or CF
Chaminade	Concertino	V	BHB
Donjou	Nightingale	IV	CB or CF
Doppler	Hungarian Phantasia	v	CB or CF
Eneaco	Cantabile et Presto	VI	CB or CF
Molique	Andante Op. 69	IV	CB or CF

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Flute Out of Tune

Question: Sometime ago I bought a new flute but it is very badly out of tune in the upper register. That is to say that it is too sharp. Also some of the trills will not respond very well.

Answer: It is possible that the cork in the head-joint is too far forward. If a metal swab accompanied your instrument you will find an engraved circle at one end. Push this into the head-piece until the cork is reached, then adjust the cork so that the marker comes in the middle of the embouchure or "blow hole". If no marker is in evidence one can be made on any kind of a small rod, even a wooden one will do. Make the mark at exactly 11/16ths of an inch from the end. Try this fingering for the trills that do not respond. Start all the following trills with the regular fingering unless otherwise indicated. Following trills are written above the staff. C to D. Trill 2nd trill key. C sharp to D. Tr. 1st triller key. Note be sure to use the second finger on the 1st triller key and the third on the 2nd one. C sharp to D sharp. Use both triller keys. E to F sharp. Tr. thumb key, G to A flat. Tr. 1st left. G to A. This is a difficult trill. Play G with regular fingering, then go to A with thumb and two left, two three and four right. Trill back to G with three left.

An Old Friend is Highly Pleased

Dear Mr. Fair: It was last week while visiting the Public Library in Chicago that we came upon the new '51-'52 Who is Who in the World of Music. In view of the fact that I have been reading your flute column in *The SCHOOL MUSICIAN* for many years, and in fact have made a scrap book of your columns, I was most happy to see that you had been placed clear at the top of Flute Instructors in that fine book. No doubt you have seen it and if so, don't you feel that it would be a good idea to have some kind of a pamphlet or folder made up as a copy? I am sure that your many friends would enjoy such as that.

Dear Mr. Fletcher: Thank you for your very kind letter. Your suggestion is a good one. Fact is, I have had such folders made. Under separate cover I am sending you two or three of them.

Trill Chart Wanted

Question: Is it possible to get a chart showing all the trills and the various false fingerings used for playing very rapid passages above the staff?

Answer: Yes that is quite possible. The Rex Elton Fair Flute Method Book II contains both. This book is published by the M. M. Cole Co., Chicago, or may be had at most any music store.

He Plays Flat

Question: For a long time I have been the most disturbing flutist in our band, and that, because I am always flat. The other day our director asked me to try one of the other flutist's instrument which I did. To my horror I played it as low as my own. Then my friends asked me to try each flute but the result was always the same. Flat. For two years I studied with one whom I thought to be a fine flutist and a competent instructor. To know that he allowed me to play with such a bad embouchure makes me fairly ill. Now, please, what can I do about it?

Answer: It is our pleasure to inform you that neither you nor your instructor are wrong. Truly, you really have nothing to be worried about. Many of our finest flutists play with a so-called Flat Embouchure. If your tone is of good quality with fine carrying power, and if your

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octaves are well in tune when playing by yourself, then all you need to do is to have the headjoint shortened about 1/16th of an inch or so, or until your A will produce one of about 440 vibrations per second. The best way to make this test is to tune your flute to the tuning bell that you have in your band room. If not that, then tune with any one of the other flutists that plays up to pitch. If, after having the headjoint shortened, you find that the upper tones are a bit sharp with the lower ones, this may be remedied by moving the cork in the headjoint backward (toward the small end) until your octaves are again in tune.

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado.

Raphael Kubelik to Conduct at U of Illinois Concert

Raphael Kubelik and the Chicago Symphony Orchestra will participate in the University of Illinois 1952 Festival of Contemporary Arts with the University of Illinois Symphony Orchestra and choral groups.

Kubelik, who conducted the University of Illinois Symphony in a concert of contemporary music in the 1951 festival, will return to conduct this organization in a festival concert on the campus March 29. The following day, the Chicago Symphony Orchestra will come to the University for a concert in which they will accompany University of Illinois choruses in a performance of a major contemporary work under Kubelik's direction. The choral groups taking part in this program will be the University Choir, The Varsity Men's Glee Club, and the Women's Glee Club.

Both concerts will be repeated in Chicago in Orchestra Hall. The program by the Chicago Symphony and University of Illinois choral groups will be presented April 3 and 4 as part of the regular subscription series of the Chicago Symphony Orchestra, and the concert by the University of Illinois Symphony will be repeated April 19.

In announcing the series of Festival concerts in cooperation with the Chicago Symphony Orchestra, Duane A. Branigan, Director of the University School of Music, commented; "Mr. Kubelik's tremendous success in working with our young musicians, and his enthusiasm for the type of activity being carried on by the School of Music made us want to have him back at the earliest opportunity. The joint appearance of the University choral groups with the Chicago Symphony is in line with our hopes of presenting to students the musical advantages of closer relationship with our nearest major symphony orchestra.



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The Percussion Clinic



By Dr. John Paul Jones

Here it is November and almost Thanksgiving time although thanksgiving should not be limited to one day in the year—especially by those of us fortunate enough to have a fine school music organization in which we may take part.

Marching season is about over—a few final games of perhaps the greatest rivalry and in which you will put on some of your finest shows but I am sure you are looking forward to a fine concert sea-

son as well. Are you ready for this type of work or do you continue to bang away either indoors or out? Have you been too busy with marching maneuvers to check on concert equipment? Some bands have enough equipment to adequately supply both concert and marching but other organizations are not so fortunate and will, for several reasons perhaps, lack much of the necessary equipment. In such a case, the player should

do all he or she can individually to help. Drummers should not hesitate to provide themselves with good drums. A very fine concert or parade drum will cost only half to one-third of what the trumpet, trombone or clarinet player will pay for a first class instrument. By this comparison the cost is not great at all.

Drum Inconsistency

A friend of mine who never fails to attend all the big band events if he can possibly get there is quite perturbed over the apparent lack of uniformity in the majority of drum sections. He is especially concerned over the showings at the recent Chicagoland Music Festival. May I dwell on a few points he makes in his letter and ask you to check your own section. Are you just about average or are you below or above the picture as here given?

First, it was quite noticeable that with few exceptions the snare drums were of all sizes and all models—all pretty well mixed in the bands. There were bands with 10x14 drums mixed with 12x15, including some built for orchestral and inside playing. As to model: some with single tension; some with those with separate tension; pearl covered drums mixed with wood and the lacquered wood mixed with the mahogany finish. I may assume that there were all kinds of snares from a snappy wire to a "Tom Cat" gut.

Second, the bass drummers and the beaters they used were very noticeable. Too many of them were using a hard, very hard, felt. This as you know may give a loud tone but not the nicest or of the best quality. Of course on parade you probably would not use the same softness as with inside playing but the value of the bass drum is too great to waste it with rock-like felt beaters. worse yet, some of the bass drummers "banged" in the dead-center of the bass drum and you know what kind of a "tub" effect that gets. Do not pound the drum as if you were sore at it.

Solution

Some of this confusion in drum sizes and models comes from the individual buying a drum without consulting the director of the band. Always consult with your director and let him advise you in the light of the needs of the band and the uniformity of the drum section. Then abide by his advice.

What are some of the guiding points? Size, perhaps, would be the first consideration. If the band is the average high school or college band 12x15 snare drums should be used outside. Smaller drums may be used if the size of the student warrants it but of course the tone will not be as big and full as that of the larger drum. Snares should be gut or gut wound for good carrying power. A lighter snare is more practical for inside use. Finally, the fittings should be uniform, and if possible this can all be achieved best by using drums of the same make. Drums should be separate

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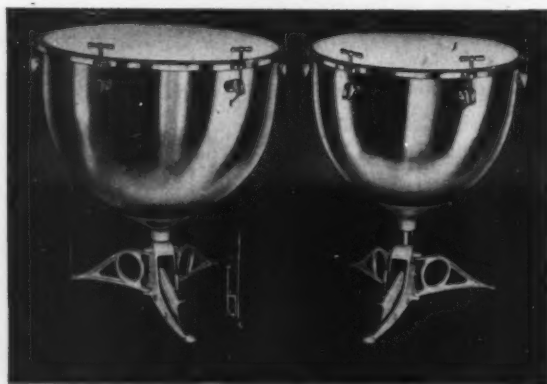
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tension with the same or similar hoop mountings. This is mostly for uniformity in looks, as is the finish of the shell. The shells of all drums should be of the same finish. Either the usual mahogany, or white or black or pearl or what ever finish is desired by the director. Never should the color of drums be mixed.

New Demands

One of my drum manufacturing friends tells me there is an increasing demand for Tenor Tymps and this is good from the rhythmic standpoint. The tone of tenor drums is something different and one that blends well with both snare and bass drum. Even in concert this addition would be extremely flashy on a good rhythm number featuring the percussion—if used with discretion. May I suggest the 16-inch size for high school use although they can be had in 17 and 18-inch sizes. However, the larger sizes are a little more difficult to march with especially if the band goes at a rapid tempo as some bands do.

Along with the flash of the Percussion section is the rising demand for Scotch bass drums. These and tenor drums have long been advocated by this column and we are happy to see so many band directors adding this rather spectacular effect to the marching band and to the concert band, too, where the novelty of a featured percussion can use such additions as drums of this type.

It is remarkable how the smaller cities and towns dress and equip their school bands so well, apparently with a great deal of pride. This is not always true with the larger cities where the personal touch is often lost in the mass of administration so necessary in a large system. In the smaller places the school band and orchestra is much nearer the hearts of

the parents and patrons and this is quite natural where the school music organization is generally the center of attraction.

And now with a final word of advice for this month: if you need equipment may I suggest you get your order in now, for it looks as if some items, noticeably those containing copper or brass, are becoming scarce and in some cases impossible to get. Unfortunately, drums contain a good part of critical material for which there is no substitute of equal quality.

We have some interesting questions coming up for next month and I am looking forward to seeing you again then.

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad Street, Albany, Georgia.

Bugle and Drum

(Starts on page 11)

them perform but once to appreciate what a corps could mean to a school.

Besides giving these youngsters a means of pleasure and relaxation there is a definite value to the discipline which such an activity necessitates if the unit is to be a successful one. Schools in any given area could have field contests of their own—even have contests between different areas, as a school activity.

Such an activity might also be the means of bringing local organizations into a closer tie with the school, and they might even be found willing to constructively aid in the formation and maintenance of the unit.

"21" Gives National Salute to Growth of School Bands

The spectacular growth of marching bands in American schools and colleges is given national recognition in a leading article, titled "The Big Oom-Pah," in the October issue of "21," a new magazine for young men issued by the publishers of Parents magazine.

Dr. John C. Kendel, executive vice-president of the American Music Conference, which cooperated in the preparation of the article, called it "a well deserved tribute to the contribution band music is making in our schools and colleges."

The story dramatizes the college marching band and explains the painstaking groundwork and months of training that lie behind its apparently effortless combination of good music and precision maneuvers. It points out, however, that while the brass band reaches its most spectacular development during the football season, band music is universal in its appeal and reaches far beyond the walls of our schools and colleges, representing approximately seven million players, eight million former players and an industry worth \$40,000,000.

It calls music "the biggest extra-curricular activity in American schools today." Tracing the development of the brass band as a morale booster in peace and war, it reports that we were well on the way to becoming a band-less military power in the retrenchment period following World War II, noting that this trend, happily, has been reversed by the new recruits that have been pouring into the armed services from our music-conscious schools and colleges.

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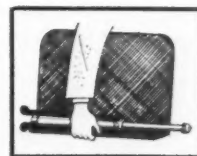


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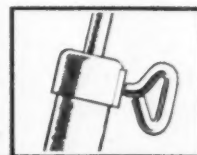
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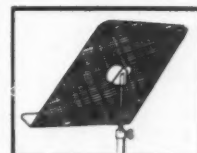
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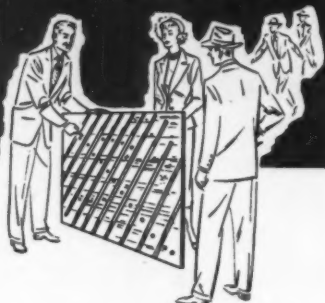
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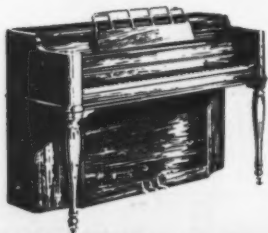


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KIMBALL PIANOS—Keyboard of the Nation

Sowing The Seed

(Starts on page 16)

director has a wonderful tool in his hands—an opportunity to remove large obstacles from the path of success for his organization before he himself has to face them. But the advantages accruing to the Band, Orchestra or Chorus are not yet exhausted, for our embryo musician has been busy with ear-training, both melodic and harmonic, in his keyboard experience and has been introduced to transposition and accompanying. His ear has been alerted to detect differences between good and poor tone-quality, for he has criticized and been criticized by his fellow-students. It may readily be seen that through his great variety of experience the product of the Basic Keyboard Class comes to the organizational director with an awareness of musical values that would be extremely difficult to attain at these early grade-levels through any other means. The healthy young stalk has sprouted in many directions and awaits only further light and nourishment.

The rapid growth and acceptance of the Basic Keyboard Class and its inclusion in the curriculum of schools all over the nation in recent years has of course created a great need for teachers who can meet the demands while experiencing the thrills of this type of instruction. Many of our colleges and universities have answered the call by offering methods courses and "Workshops" in the field. The Workshop is a particularly fruitful endeavor, for in addition to intensive study of methods and procedures its Director usually works with groups of students in actual demonstration. The Music School of Montana State University under the leadership of Dean John Crowder, 'Northwest Division Chairman of the Piano Committee, MENC, has offered Workshops for the last three summers and will continue the work with a methods course this summer. The University of Wyoming will offer a Workshop with Mrs. Fay Templeton Frisch of New Rochelle, N. Y. early in its summer session this year. These and similar activities are by no means confined to the Northwest area but are constantly expanding on a national scale through the excellent work of the Piano Committee of MENC under the leadership of Dr. Raymond Burrows, National Chairman, and Professor Polly Gibbs, National Vice-Chairman. In addition, much progress has been made in the establishment of in-service training programs for the classroom teacher. The in-service training program is rich in its possibilities in the light

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Foremost music educators such as Dr. Raymond Burrows say that the little booklet pictured above is the finest story ever told in behalf of modern music lessons—a story that should be read by every parent.

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of the present trend toward the self-contained classroom, for the musically literate classroom teacher has much to offer her children through Keyboard-utilization. In this regard it should be emphasized that the classroom teacher need not be a professionally-trained musician to successfully present the keyboard approach, for her skill in guiding large groups of children will give her a head start in the matter.

Fortunately the budget requirements of the Basic Keyboard Class are very low. While in no way representing optimum equipment, successful keyboard classes have been conducted with only one piano and a dummy keyboard for each child. One's ingenuity and resourcefulness can be depended upon to overcome difficulties involved. In Missoula, Mr. Barry found himself with only one piano available whereupon he contacted a local music merchant who was happy to lend the school two pianos in good condition. Not wishing to use paper or cardboard dummy keyboards, Mr. Barry constructed wooden keyboards with raised black keys at very small cost. In many cases this type of keyboard has been constructed by the children themselves in the manual training class.

The Basic Keyboard Class offers truly great possibilities for bringing musical experience to ever-increasing numbers of children at very small cost. The demands of a really democratic society will never be met while large numbers of our people are denied access to participating in a cultural area so rich in opportunity for furthering desirable human qualities. Nor have we fulfilled our obligations as music educators until we have put the piano-class within reach of all who want to participate without qualifications on the basis of talent or ability to pay. The piano class is highly efficient, economically attainable, musically effective and truly democratic and points the way to higher attainment for every school system.

Teaching Vocal Music

(Starts on page 23)

ciation of team work? Choral music is fine for this.

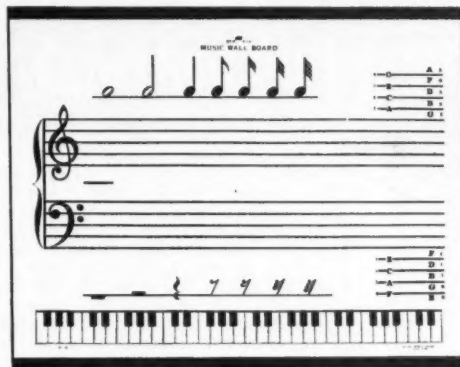
And what about Margaret? What has she learned? Margaret's I.Q. is 112. She is nice looking but not pretty, and quite timid. She knows all about team work from the seamy side, having contented herself all her life with the inside notes of the chord, never

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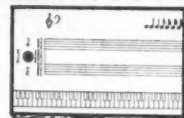


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during the strong outside notes which focus the attention. No subject in the curriculum offers better opportunities for the development of poise and self-confidence than choral music. Do we plan to use it specifically for Margaret? Bill and Margaret are only two of the thirty, or fifty, or seventy boys and girls in the class, all of them different, all of them needing the individualized, personal help they can receive from us through the medium of vocal music.

And there are other lessons which should be part of our planning for all of them as individuals. What an opportunity we have to help preserve the great American ideals! Highlighted and dramatized by musical settings, the great events in the founding and development of our country, the stirring literary expressions of the worth and dignity of the individual can be presented with unparalleled emotional impact. The ever-present insidious threats to our freedom call for the indoctrination of every Bill and Margaret with the American principles of democracy. With this as a conscious major purpose, we must not fail to include such songs in our repertoire.

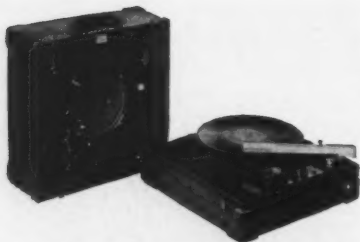
Do we forget that music is the language of feeling? Perhaps we will be

able to make of each song a coordinated expression of individual emotions, instead of parroted responses to the movements of a stick.

Our function as directors is important and essential. We will comprehend its relationship to our work in the classroom when we put real emphasis on the "each" in teaching.



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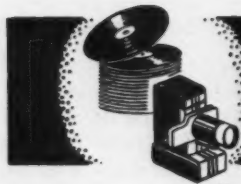
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Bach: English Suite No. 2 in A minor (One side, and Bach: English Suite No. 3 in G minor.) Alice Ehlers (harpsichord). One 12" disc Allegro Records, ALG-3017 (long play) \$5.95.

This is a fine harpsichord recording by a former pupil of the great Wanda Landowska. Alice Ehlers was born in Vienna. After many years of concert tours over the world, she came to this country and since 1942 has been a Professor of Music at the University of Southern California, Los Angeles. Here she teaches the harpsichord and gives recitals and holds classes for instrumentalists and singers in the interpretation of 18th century music. With the revived interest in the harpsichord and music of this period, this recording will find a place in the school music library for appreciation and history of music classes.

Truly artistic interpretations of Bach with excellent reproduction. Highly recommended.

Kern: Show Boat. Ava Gardner, Kathryn Grayson, Howard Keel with supporting vocalists, chorus and orchestra conducted by Adolph Deutsch. Four 10" discs (78 rpm) in album. MGM-K-84 (\$5 rpm) and MGM-E-559 (33 1/2 Long Play) One ten inch disc \$3.00.

Taken from the sound track of the new film "Show Boat," this disc will find a place in many home and school libraries. "Show Boat" seems to be one of Jerome Kern's most famous and popular musicals. This motion picture has also added to its popularity. Included on the disc: "Make Believe"; "Bill"; "Life upon the Wicked Stage"; "You Are Love"; "Can't Help Lovin' Dat Man"; "I Might Fall Back on You"; "Why Do I Love You"; and "Ol' Man River." Good balance, a fine recording.

Hanson: Concerto in G major. Op 36 for Piano and Orchestra & Grieg: Holberg Suite, Op 40. Rudolph Firkusny (piano) and Eastman Rochester Symphony Orchestra conducted by Howard Hanson. One 12" Long-play disc, Columbia, ML4403, \$5.45.

The works of Dr. Howard Hanson have always had a large following among school musicians. Many know him and his music from his annual visit to the National Music Camp, Interlochen. The theme music of the camp is taken from his Romantic Symphony.

The Piano Concerto was completed on August 1, 1948 and introduced at a Boston Symphony Concert on December 31, 1948. A fine analysis of the work appears on the record cover. The concerto makes great demands on the soloist, but carries good balance between the piano and the orchestra.

The recording of the Grieg Suite is also of top quality. The acoustics of the auditorium where these selections were made are fine. Recording good, highly recommended.

Hanson: Centennial Ode. Leonard Treash (narrator), and David Meyers (bari-

tone), Eastman School of Music Chorus, Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. One 12" Long-play record. University of Rochester No. 1, \$4.85.

The Centennial Ode was written by Dr. Hanson, commemorating the 100th Anniversary of the founding of the University of Rochester, 1850. It will be of interest to graduates, students and alumni of the University. Recording good.

Schubert: Octet in F major, Op 166. Stradivari Chamber Society; Arnold Eidus & Harry Cykman (violins), Archie Levin (viola), George Ricci (cello), Ottavio de Rosa (horn), Augustin Duques (clarinet), Jack Knitter (bassoon), Philip Sklar (contrabass). One 12" disc—LP, Stradivarius: STR 603, \$5.95.

This great work, patterned after the form of Beethoven's Septet (SCHOOL MUSICIAN June 1950), contains some of Schubert's finest music. This work has long been awaited and is well played and recorded.

HAYDN: Concerto in E-flat for Trumpet and Orchestra. Helmut Wobitsch (trumpet) with the Vienna State Opera Orchestra conducted by Anton Heiller. One side, and Haydn: Concerto in D for Horn and Orchestra. Frank Koel (horn) with the Vienna Symphony Orchestra conducted by Anton Heiller. One 12" disc, Haydn Society, HSLP-1038, \$4.98.

This combination will be greatly enjoyed by instrumentalists. The trumpet playing is of the best. A novel and utterly delightful disc. A recording of the Trumpet and Orchestra Concerto by Haydn has been made on long-play also by Werner Jansen and his symphony orchestra (Capitol-P-8137). The Haydn Society recording is preferred as it is more in keeping with the spirit of the 18th century.

MOZART: Sinfonia Concertante in E-flat, K. 297-b. Vienna Philharmonic Wind Group and Chamber Orchestra of the Vienna State Opera conducted by Henry Swoboda. The other side: Mozart: Divertimento No. 3 in B-flat. Leopold Wlach and Franz Bartosik (clarinets) and Karl Oehlberger (bassoon). One 12" disc. Westminster Long-play WL 50/20, \$5.95.

This is the only long-play recording of the Concertante known to the writer. The 78 rpm recording made by Stokowski and the Philadelphia Symphony was a superb performance (Victor). This new long-play recording is equally as fine, with perhaps better balance between the soloists and orchestra.

The form of this work is that of a concerto for four wind instruments (Oboe, Clarinet, Bassoon and Oboe) and, as such, is similar in structure to a Mozart concerto for a single solo instrument and orchestra.

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This recording will hold much interest for school musicians. Surfaces good.

LISZT: A Faust Symphony. Paris Philharmonic Orchestra conducted by Selmar Meyrowitz with Georges Jouatte (tenor) and Alexis Vlasoff Choir. One 12" Long-play disc. Vox PL-6920. \$5.95.

A fairly good recording, fine performance of what is acknowledged as Liszt's masterpiece. Meyrowitz, an authority on Liszt, does a fine job. Recording good.

Songs of the Old Chisholm Trail. Sung by Tony Krabaer. Also, "Americana" sung by Earl Robinson. One 12" disc, Mercury MG-20008 (Long-play) \$1.85.

Songs of the Old Chisholm Trail include 1. The Old Chisholm Trail; 2. Green Grow the Lillacs; 3. Whiskey, Rye Whiskey; 4. The Tenderfoot; 5. Blood on the Saddle; 6. The Boll Weevil Song; 7. The Next Big River; 8. Kansas Boys. "Americana" is sung by Earl Robinson (composer of the popular Ballad for Americans), the composer and conductor, and includes: 1. The House I Live In; 2. A Man's A Man for A' That; 3. Drill Ye Tarriers; 4. Frozen Logger; 5. Jefferson & Liberty; 6. Sweet Betsy from Pike; 7. The Dirty Miner. This record is important from the history and folk-song angle, and will be most useful in the general-music class. Recording good.

Music for Christmastide. Roman-Vatican Choir, Licio Refice, Director. One ten inch long-playing Mercury disc, MG-25081, \$3.00.

A list of traditional Christmas Hymns. 1. Adeste Fideles; 2. Schubert — Ave Maria; 3. Bach-Gounod Ave Maria; 4. Silent Night; 5. Tu Scendi Dalle Stelle; 6. Dormi, Non Piangere.

Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.



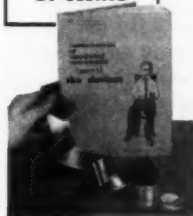
Proud indeed are these three band members of the Technical High School, Omaha, Nebraska. Left to right, Kenny Olson, Natalia Zavrel, and Don Freem. A good Snapshot contest entry.

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27th Annual NASM Convention Nov. 23-25

The National Association of Schools of Music will meet at the Netherland Plaza, Cincinnati, for its 27th annual convention November 23, 24 and 25, 1951.

Dr. Price Doyle, President, has announced a strenuous program starting with committee meetings Wednesday, November 21, right through Thursday, Thanksgiving Day, and concluding with a Sunday morning session which is followed by an invitation to all visiting members to be guests of the Cincinnati Symphony Orchestra under Thor Johnson with Isaac Stern, violinist, and Gregor Platigorsky, cellist as soloists. The con-

vention will conclude with a friendly gathering at the traditional Symphony Reception in the Green Room of the nearby College of Music.

On Thanksgiving Day NASM will hold two special sessions with representatives of the Music Educators National Conference. An effort will be made to find some way in which Music Education Curricula can be improved in the several hundred schools which are now offering entirely inadequate programs. Miss Marguerite Hood, President of MENC, will head the delegation.

The remaining subjects on the program will range from reports on progress of Junior Colleges to "A Discussion of the Problems of the Doctorate in Music" by Dr. Howard Hanson of Eastman School of Music.

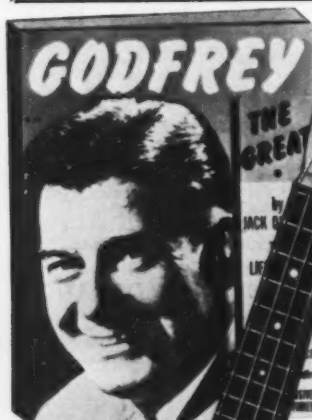
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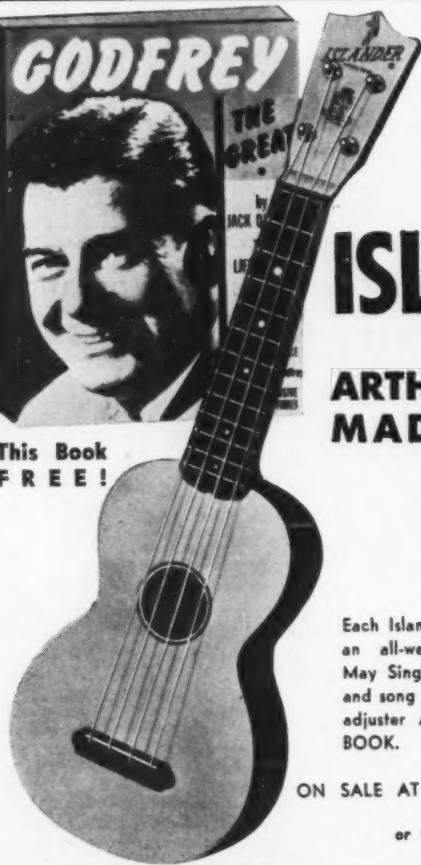
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Trumpet and Cornet

Sticky valves, the most frequent and most annoying problem of valve instrument players, is one problem which is usually caused by the players themselves. DO not blame the instrument! A CLEAN valve, if the valve and casing are undamaged, invariably should work well. Using a good valve oil is important to keep valves operating smoothly but oil will not be a cure-all if the valve or casing are dirty with food, sediment or rust.

Saliva laden with sediment from soft drinks, beer, milk, or food particles will tend to produce a sticky valve. Rinsing a mouth before playing, cleaning the mouthpiece thoroughly, cleaning the valves and casing and periodically flushing out the entire instrument under normal water pressure will all help to prevent this trouble.

More serious valve trouble comes from damage caused by bumping or nicking valves, usually occurring when taken out to clean, or by damaging the casing by bump or pressure. Method books placed in the case and then the cover forcibly closed will easily damage the tubing thru pressure, especially the slide of the middle valve.

Binding is also caused by habitual, incorrect finger position when depressing the valve if a side pressure is exerted on the valve button. Centered pressure should be employed. An instrument will not play if the valves are interchanged or the positions reversed. This can occur when valves are removed for cleaning and improperly assembled. We have actually had instruments mailed to us for repair to find that the only difficulty was faulty assembling which would have taken a few minutes to check as the valves and casing are marked. For children we suggest taking one valve out at a time to clean and oil, seated at a table and working on a cloth to protect the smooth surface of the valve.

When a mouthpiece sticks do not attempt to take it out with a pliers. We have seen trumpets and other brass badly damaged by mis-handling. A very simple device known as a mouthpiece remover does this so easily. Sometimes however a few light taps against the side of the mouthpiece stock with a small piece of wood will loosen the mouthpiece but never force it with a pliers. We have seen braces completely broken off and mouthpieces badly damaged in this manner.

Recently a father of a cornet player thought he could push a valve, that had become stuck from food particles, by removing the bottom cap and using a

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screwdriver. He did push—right thru the bottom of the valve and into the body, causing unnecessary damage.

Little brothers and sisters can sometimes play havoc with an instrument. Cases with locks are a necessity under certain circumstances. Marbles and foreign objects put into a bell can cause a costly mishap. An especially amusing one was a bobby pin that had worked its way into the valve tubing and then as the valve was forced down became lodged between the valve and casing, causing a difficult repair job.

Slides should be lubricated; and when stuck must be pulled without damaging the slide. Sometimes this can be done with a cloth wound around the slide and jerked rapidly; however if this does not work a repairman is best consulted before attempting "home" repairs, such as pounding with some tool to try to loosen it, or trying to pry the slide open.

The ease or difficulty of blowing a cup mouthpiece instrument depends upon the quality, condition and make of instrument, and the type and style of the mouthpiece. We cannot here enter into our own choice of brands but there is such a tremendous difference in the quality instrument, that we suggest, before buying, try the good quality, nationally advertised first line instruments for the best response, ease of blowing, tone quality, satisfactory range, carrying power and general value. Old used valve instruments can be such a handicap to good progress that they should never be used by any serious student, in fact, in many cases not used at all! The small difference in cost between a cheap and good grade is well worth the investment.

The size and depth of the cup mouthpiece makes such a great difference that experiments should be made with each student to provide one that is suited best for the embouchure. Avoid trick mouthpieces but select one by a reputable and known manufacturer. There is a great difference in bores of instruments. In fact this is a very complicated subject but for teachers and advanced students is important enough to have us devote the entire next installment on the subject.

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Your Best Friend

(Starts on page 22)

as well as school bulletin boards generally.

The Instrumental Director has access to three sound-slide films on music, through his merchant friend. One of these films, "Moving Ahead With Music," is for PTA, Civic and Service Club consumption and tells the importance of music in the development of children; how it should be made a part of the school curricula and how to go about it: Another, "You Can Make Music" is directed at children in the second to fifth grades, showing how children can become interested in school bands and orchestras in their own school. The third film "Music In Our School" is for those in the sixth to ninth grade bracket, telling of the fun and friendship in music, pride of a snappy uniform, and going places with the "band" and the "crowd." To these, could be added many other direct aids, not to mention national magazine articles on music, all of which go to help gain public acceptance of the importance of music and the ultra importance of music training in the young and formative years.

Too frequently we all overlook the importance of seeking the help and advice of another in a related business when we have a problem. Usually it is because we don't think of talking with someone else—but when we do the solution often comes quickly and easily.

The next time a problem arises, seek out the music merchant in your community with the green and silver shield of service which identifies a member of the National Association of Music Merchants. Better still, make his acquaintance today.

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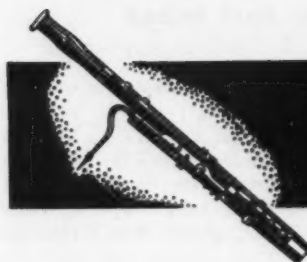
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The Double Reed Classroom

By Bob Organ

Last month we talked about the development of smooth technic for the Oboe. This we finally resolved as being the result of certain principles applied to fingerings in the various keys or scales in which we play.

An accumulation of practices employed by many of the top players in the professional world of today. However, our hints were directed entirely toward key signatures in flats only. Let us look through the sharp keys for similar practices.

In examining the physical construction of the Oboe, we know it to be, physically, in the key of D-MAJOR (two sharps). This automatically places the key of G-MAJOR (one sharp), and the key of D-MAJOR (two sharps), as being fingered only with holes and NOT with the use of holes and keys combined.

Fundamentally our two octave keys are holes—However, they are regulated by keys. Also the tone C-SHARP is fundamentally sounded with all six holes open, but seldom ever played that way because of its very nasal sound. The result of which we have no fingering problems in these two keys. The only troublesome fingering in the key of D-MAJOR lies in the tones B to C-sharp. This of course is at the breaking point—just as C to D is, in the flat keys.

The SCALE or key of A-MAJOR (three sharps) presents no new problem. We do have, however, a PRINCIPLE that will definitely create an advantage toward smooth finger technic.

The key that makes the TONE G-SHARP is not required to be depressed except for the tone G-sharp. On all Oboes presently manufactured we have the articulated G-sharp key. This means that all tones from F-SHARP chromatically downward through C-NATURAL, low and middle registers, are not affected in any manner when the G-SHARP KEY is depressed.

In order to avoid the movement of both hands simultaneously we cultivate the practice, while playing in the SCALE or KEY of A-MAJOR (three sharps), of holding the G-SHARP KEY down on all tones of the A-MAJOR SCALE, excepting the tones A and B. The application of this principle, again as before, occurs at the breaking point in our fingerings, between the tones B and C-SHARP. In other words, when we do have to change fingers in both hands simultaneously, let us change all that we have to change in the one operation.

Our playing in general, regarding the principle of holding the G-SHARP KEY down, in the SCALE of A-MAJOR (three sharps), should be governed entirely by the following practice—When we encounter the tone G-SHARP, we naturally depress the G-SHARP KEY—keep the G-SHARP KEY depressed until we are forced to release it by playing either of the tones A or B—then do not depress it again until we encounter another G-SHARP, etc.

In the SCALE or KEY of E-MAJOR (four sharps), the principle of finger application is practically identical to that of D-FLAT MAJOR (five flats). They both have these principles in common. 1) In playing the SCALE OF E-MAJOR (four sharps), the DOUBLE KEY should be depressed for all tones excepting the tones of A and B. 2) Our playing in general will be governed by the same practice as the tones E-FLAT and A-FLAT are in the KEY of D-FLAT MAJOR (five flats). However, in E-MAJOR (four sharps) the tones E-FLAT and A-FLAT have become the tones D-SHARP and G-SHARP. Hence the following principle in E-MAJOR—When the tones D-SHARP or G-SHARP are encountered DEPRESS the DOUBLE-KEY and keep it depressed until we are forced to release it for the tones A or B—then do not depress it again until we encounter another D-SHARP or G-SHARP, etc.

These principles are NOT DIFFICULT to put into practice. Again let me state as I did last month—"If they are new to you try them out—if they are new to you I can be sure you are using them at least to a certain extent."

To go a step or two farther—The SCALE of B-MAJOR (five sharps) bears the same principles in application as E-MAJOR (four sharps). The tones NOT to be played with the DOUBLE-KEY are A-SHARP and B.

The MAJOR SCALES of F-SHARP (six sharps) and G-FLAT (six flats) are identical mechanically. The difference being only in the reading, or spelling, which becomes a mental problem and not necessarily a mechanical one. The tones NOT to be played with the DOUBLE-KEY depressed in F-SHARP MAJOR are A-SHARP and B. In G-FLAT MAJOR the tones are B-FLAT and C-FLAT.

The MAJOR SCALE of C-FLAT (seven flats) is identical mechanically with the MAJOR SCALE of B-MAJOR (five sharps). Again the difference in its application is mental. As an illustration, we learn to play in the key of B-MAJOR (five sharps) readily, but will hesitate to play in C-FLAT MAJOR (seven flats).

The same illustration can be pointed to in the key of D-FLAT MAJOR (five flats) and C-SHARP MAJOR (seven sharps). We learn to play readily in D-FLAT MAJOR but will hesitate to play in C-SHARP MAJOR.

As I stated last month: "This is not necessarily a theory of mine—it is a development, an accumulation of practices, employed by many of the top players in the professional world today."

I do teach and use them in general. In fact they are being published and will soon be off the press. However, the point I want to bring out is this—No two double-reed players play the same tension reed, but we do have a general principle which we all follow and adhere to in trimming our reeds. This is true in the case of following a set or given fingering. It is very probable that no two people finger

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every passage in the same manner any more than any two people use the same tension reed. However, you will find, as I have, that the principles mentioned are applicable in practice and the majority of them will be employed by the majority of the better players. To what extent will depend entirely upon the individual. They are all well worth your time and effort analytically.

One more tip in working out these principles of fingerings in our various keys. In checking through them or in working them over you will always find two applications of each principle. A practice that applies in SCALE FORM and one that applies in SKIP-INTERVAL FORM. In other words, each principle has two practices: 1) As applied to the scale. 2) As applied to skip-intervals in that scale. These should be very clear in our mind in order to have them work to best advantage. So long for now. See you next month.

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

Boston U Faculty Member Looking for World War II Friend He Helped Escape

A Boston University music instructor from Austria, who presented a public lecture to Boston audiences on October 17th is still hoping to hear from an American Air Force officer who he hid in a castle near Graz, Austria, while German S.S. troops were also billeted there during World War II.

Professor Hermann von Schmiedel, a conductor and faculty member of the Mozarteum in Salzburg, now a Fulbright scholar and visiting instructor at the University's College of Music, presented the free public lecture and conducted a University Student Choir in one of Boston University's Great Music series at the Boston University College of Liberal Arts.

He has not seen Air Force Lieutenant Hougheland (first name not known) since he and other friends obtained Hougheland's release from the Russians, who took the Lieutenant into custody as a spy when they marched into Austria in the late spring of 1945.

In March, 1945, when the Germans began falling back from the Russians, Lieutenant Hougheland, with other Allied prisoners, was being evacuated from a hospital and forced to march to the outskirts of Graz. He managed to escape, and in his weakened condition got as far as a garden of a castle near Graz, where the Professor had taken shelter from bombing raids.

"We quickly hid him, lest one of the German S.S. officers who were about the grounds find him. At night we carried him food, and occasionally he would come downstairs to my room for many wonderful games of chess," mused Professor von Schmiedel.

"In May, when the Russians came, much to our surprise they took him into custody and treated him as a spy," he said. Professor von Schmiedel slipped secretly into the British zone and officials there arranged for the Lieutenant's release. The grateful officer wrote to his rescuer a few years ago, but the letter, postmarked in western United States, was lost.

Anyone knowing of Lieutenant Hougheland's whereabouts can bring about an exciting reunion by contacting the musician at the Boston University College of Music, 25 Blagden Street, Boston, Massachusetts.

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Composers and Arrangers

By C. Wallace Gould

What kind of a part shall I give to the horns in my march arrangement? What shall I do with the bass and alto clarinets? How about the baritone saxophone part and what good is an oboe part in a march anyway?

These are questions that probably every teacher of band arranging hears sooner or later in his classes. Students are really serious in asking such questions and I sometimes wonder if they aren't a bit puzzled just as many a more experienced arranger has been in the past.

The horn parts are important in any band selection including marches that are primarily intended for pep rallies, football games, and similar activities. Even though the horns usually only carry afterbeats in march numbers, the quality and limited volume of tone generally produced by the horns make them ideally suited for this part. However, more about this later.

Personally I am an enthusiastic supporter of the retention of both the alto and bass clarinet in the modern band. We need a complete clarinet choir just as much as we need a brass choir or a complete saxophone choir. It is the contrasting of these various choirs in a concert band arrangement that makes a good band arrangement, something that can possess infinite variety and rich tonal color.

I have directed many bands which had good alto and bass clarinet players. As I stood on the director's podium I frequently wondered of what value was all their effort. I have made many arrangements of my own for which I have developed some fairly interesting parts for these instruments. After trying out the arrangement for the first time I soon discovered that about all the alto and bass clarinet parts contributed to the sum total was a little more volume. This probably improved the entire tonal effect very little and chiefly provided a certain amount of busy work for the performers on these instruments.

The principal reason for this situation seems to be the necessity of the arranger to give inner harmony parts to the alto and bass clarinets that are already being given to more powerful instruments such as the baritone horn, the trombones, and even the alto, tenor, and baritone saxes. Due to the limited amount of carrying power of these lower clarinets, they cannot compete with their more powerful brass instrument competitors.

Every director likes to keep every member of his band as busy as possible. It is principally for this reason that arrangers are prone to write complete parts for such instruments as the alto and bass clarinets. They know that 90 per cent of the time the parts they have written will never be heard when played as a part of the total ensemble.

On the brighter side of the picture there have been some excellent arrangements made of concert band pieces which have

given the alto and bass clarinet an opportunity to exhibit tonal capabilities through a solo of real musical merit. In such music the lower clarinets have a real contribution to make and their places could not be equally well taken by other instruments.

Symphony orchestra arrangers long ago learned that when an instrument does not materially contribute to the general musical effect, the best thing to do is simply not to use it. They prefer to reserve its peculiar tonal coloring for places where it can be most effective. Very few orchestral works are to be found in which the bass clarinet is given an extended part. It will be used for a few measures here and a few there but most of the time its player is usually doubling on the more important B flat or A clarinets.

However, despite the fact that most of the time these instruments are not being heard, it is presumed that arrangers will generally give these instruments parts which will keep them busy throughout most every piece in which they participate. I personally am inclined to believe that it would be better to let them rest more frequently and reserve their use for passages in which their contribution could be of real significance. As long as their part does not seem to contribute anything harmful to the arrangement, it really makes little difference.

An oboe player playing on the march with a band might just as well be carry-

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ing water for the team for all the real value that his playing contributes. Likewise, the clarinets have the justification that they are strengthening the inner harmony parts. About all the oboe player can do is play the melody on the same level as the cornets where he cannot possibly compete. If you place the part an octave above the cornets where it might have a chance to be heard, it immediately runs out the limited register or interferes with the running clarinet and piccolo figuration.

In concert music an oboe has a real contribution to make but in a march it will seldom be heard. This also applies to the flute unless the part is written in the extreme top register. Generally speaking, it is probably better to let the flute players play piccolo in most marches. They can then compete with the strongest of the brasses and at least derive a certain personal satisfaction in the knowledge that what they are playing can be heard.

The baritone saxophone can be made very useful and effective in most any band selection, including the parade march. But too often, arrangers have not given this instrument the important part that it deserves. Too frequently it either doubles the tuba part, or else it is simply relegated to carrying filler or inner harmony parts. The instrument can also be very useful in helping counter-melody parts in the baritone horn or can even be given melody parts. Probably the reason it does not get these more often is because arrangers are fearful that they will not be able to depend upon its being present in most of the bands that will use their arrangements.

Getting back to the subject of the horns, it is my contention that most frequently the horns should play in a range slightly lower than the solo cornet. I have generally felt that to allow the horn parts with their full four part afterbeat harmony to sound on the same level as, or above that of, the solo cornet will tend to detract from the effectiveness of the cornet. The melody should be allowed to cut through in the solo cornet with little brass opposition on the same level. The saxophones and clarinets, being of weaker carrying power, will not be so serious a hindrance. For this reason their parts can be written on the level with or above that of the solo cornet.

The best arrangers, and this would most certainly include the late John P. Sousa, have made their march arrangements so that these could be adapted to any band with any number of instruments. However, in actual practice with their own bands, Sousa, and other great conductor-composers, have very often silenced instrumental parts when it suited their taste. Perhaps this is the best solution to the whole problem. Make the average band arrangement full with all instruments playing all the time. Then leave it to the good taste of the director to make cuts or eliminate parts where he thinks better tonal contrast can thus be secured. The individual director would then have an important part in making his personal rendition of the arrangement most effective.

See you next month!

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

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NEW AND RECONDITIONED Band Instruments. Large stock cornets, trumpets, trombones; alto, tenor, and baritone saxophones; mellophones, baritones, basses, flutes, oboes, etc. National Band Instrument Service, 620 Chestnut, St. Louis 1, Missouri.

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FULL DRESS SUITS. (Tails.) Late Style \$30.00-\$25.00. Doublebreast Tuxedo Suits, all sizes \$25.00-\$30.00. Single Brest Tuxedos \$16.00. Shirts, every size \$2.50. New Ties \$2.50. Used 50c. Dinkies, 10 new \$4.00. Forty White Palm Beach Coats \$40.00. Batons two for \$5.00. Majorette Costumes, assorted colors, sizes \$5.00. Shaksos (used) \$4-\$5.00. New \$7.00. Band Directors Suits \$10.00. Caps \$3.00. New Red Band Cap \$3.00. Caps made to order, any color, sizes \$3.00. Comedy Band Coats, Caps for Hungry 6. Also Clown Bands New Red Wigs \$4.00. Minstrel Wigs \$3.00. Female Wigs, All Kinds (new) \$4.00. Minstrel End Mens Suits \$7.00. Minstrel White Palm Beach Coats \$1.50. Interlocutors Suits, Bundle Comedy Clown Odds Ends \$7.00. Chorus Costumes Six to Sixteen to Set. Write for prices. Bargains. Single Costumes assorted \$4.00. Orchestra Coats (used) cleaned pressed. Blue, White, Shawl Collars, Doublebreast \$8.00. White Peak Lapel Doublebreast Coats \$4.00. Leaders Coats Assorted colors, sizes, \$5.00 up. Bargains Tuxedo Trousers Slightly Used. Cleaned pressed—Excellent Condition. All Sizes \$6.00. Black Derby Hats \$3.00. Red Velvet Curtain 4 Sections (12 x 22) \$75.00. FREE LISTS. Al Wallace, 2416 N. Halsted, Chicago.

FOR SALE. Sixty uniforms, complete with military coat, trousers, hat, Sam Brown belt and braid. Royal blue whipcord with white trim. Will sell the above plus 20 coats, 18 trousers and 6 hats for \$600.00. Write: The Band Boosters Association, Conneaut, Ohio.

SIXTY (60) High School Band Uniforms consisting of Cane with standing collar made of Royal Blue Whipcord, White lining and trim. Cap, regular band style made of Royal Blue whipcord trimmed in White. Good condition. Bargain. Sample outfit forwarded upon request. Write Box 23, The SCHOOL MUSICIAN, 28 E. Jackson Boulevard, Chicago 4.

FOR SALE—42 Blue uniforms with Red trim. Eton Jacket, pillbox cap, trousers. Junior high school sizes. Write P. H. Wohlford, Elkhart.

CAPS AND CAPES for sale. 37 caps and 36 capes. Maroon capes with Grey satin lining. Grey frog across front. Grey badge on shoulder. Maroon caps with Gold metal eagle in front. Pershing-type cap. Uniforms in excellent condition. Reardan High School, Reardan, Washington.

FOR SALE—40 Gold and Black serge capes and caps in good condition. Priced reasonably. J. D. Naylor, Music Director, Georgetown Schools, Georgetown, Ohio.

BAND UNIFORMS: 39 all-wool serge, 6 all-wool whipcord, Dark Blue, Purple and Gold trim. Cap, coat, trousers, citation cords. Fair to excellent condition. Price \$400. Contact Mrs. Leona Bates, Fayette, Ohio.

FOR SALE—2 sets Band Uniforms, both cotton gabardine, Maroon trimmed in White. 1st set; 60 military coats and trousers, 58 white leather Sam Browne Belts, 33 shaksos with white feather plumes, fair condition—\$300 for the set. 2nd set; 67 West Point jackets with white web belts and brass buckles—\$135 for the set. Entire outfit for \$400. Write to J. E. Thayer, Superintendent of Schools, School District #1, Laramie, Wyoming.

WANTED TO BUY

WANTED: Used band uniforms. Must be at least 55 complete uniforms. Send details to: Joseph M. Cull, Band Director, Williamsport High School, Williamsport, Indiana.

WE WILL PAY HIGH PRICES for your musical instruments. Especially need metal, wood and chorite clarinets, flutes, oboes, bassoons. French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

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—just waiting for word that you are ready to release those unused instruments, uniforms, equipment now lying idle in your storage room. Just run a classified ad in The SCHOOL MUSICIAN. See the quick eagerness of those who need what you don't need.

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SAXOPHONE AND CLARINET REEDS. Made in France, Factory sealed boxes. Alto Saxophone \$1.25 per dozen; Tenor \$1.50; Clarinet \$1.00 dozen; Bass Clarinet \$1.50. Durable Reed Company, 2425 North 50th Street, Philadelphia, Pa.

REED SPECIAL. 6 clarinet, or 4 alto or tenor saxophone reeds for \$1.00. Just send \$1.00 giving strength desired. Fine-playing reeds will be rushed to you. Myers Reed Factory, 806 Twelfth Street, Eldora, Iowa.

OBOES-REEDS. I will make your reeds perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch; \$1.50, 6 for \$8.00. New and used oboes, English horns, Loree and others. Vandoren Clarinet Reeds; sealed box of 25; \$3.25. Reed making materials. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

"OBOE REEDS, each tested and ready for top performance. \$1.25 ea.; \$1.00 plus old tubes. Satisfaction guaranteed. Try them. Russell Saunders, Box 157, Elkhart, Ind."

BASSOON REEDS. Handmade by first bassoonist United States Marine Band, \$1.00 each. William Koch, 105 Galveston Place, S.W., Washington, D. C.

BASSOON REEDS. The Ferrell Bassoon Reeds nationally known for their satisfactory service, made from that Fine quality Genuine French Cane, especially prepared for the school bassoonists. 4—Reeds \$3.80—\$11.00 doz. John E. Ferrell, 9523 Erie Drive-Afton, St. Louis 23, Mo. (Bassoonist with St. Louis Symphony Orchestra.)

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Pictured here are the members of the Official Board of the American Guild of Banjoists, Mandolinists and Guitarists, who met at Zanesville, Ohio, for their mid-year meeting. Seated left to right: Hank Karch, Secretary-Treasurer, Cincinnati, Ohio; Myrtle Penfold, Assistant Secretary-Treasurer, Hamilton, Canada; Joseph A. Guzzardo, 1952 Convention Manager, Rockford, Illinois; Norman English, President, Lansing, Michigan; and Helen Milne, Assistant Contest Director, Hamilton, Canada. Standing left to right: Howard Early, Orchestra Promotions, Cincinnati, Ohio; Homer W. Beach, Reception Committee Director, Cincinnati, Ohio; Billy Steed, Vice-President, Contest Director, Zanesville, Ohio; Al Frost, Trade Representative, Chicago, Illinois; and A. J. Giancola, Chief Adjudicator, Louisville, Kentucky.

Fret Guild Board Meets— Rockford, Ill. '52 Site

Members of the Board of Directors of the American Guild of Banjoists, Mandolinists, and Guitarists meeting in Zanesville, Ohio, October 6, 7, and 8, 1951, spent a busy three days planning the next Annual Guild Convention, to be held in Rockford, Illinois, next summer.

Joseph A. Guzzardo, with studios and a Fret school in Rockford, will be Convention Manager. Headquarters will be

the Hotel Faust. Definite dates for the conclave will be set later, but already planned for the four day meeting which will bring Fretted instrument orchestras, bands, and students from all over the U.S.A. and Canada, are Fret contests, concerts, lectures, luncheons, and banquet.

Anyone interested is cordially invited to write to either Joseph A. Guzzardo, 409 West State Street, Rockford, Illinois, or Hank Karch, 121 East Fourth Street, Cincinnati 2, Ohio.

HI GANG!!



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A terrific gift for your school chums or for yourself from your parents is a year's subscription to *The SCHOOL MUSICIAN*. Just think—over 500 pictures and pages—news every month of school music programs all over the country—why the clinical columns alone are worth a dozen private lessons to you on your own horn.

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THE SCHOOL MUSICIAN, 28 East Jackson Blvd., CHICAGO 4, ILL.

Conn. All-State Festival Applauded by 3,000 MEA's

One of Connecticut's most interesting and most successful musical events is the All-State High School Music Festival, sponsored annually by the Connecticut Music Educators Association. Held this year on October 24-25, this festival brought to the capital city of Hartford all over the state for two days of rehearsals, climaxed by a public concert in the city's beautiful Bushnell Auditorium, before a capacity audience of over 3000, on October 25. The All-State Orchestra, under the baton of D. Ray Yerger of Havertown, Pa., opened the program, followed by the All-State Chorus, under Luther Goodhart of New York University. Last came the colorful All-State Band, conducted by Eric Leidzen of New York City.

Few of the listeners were aware of the preparations which precede such a thrilling event. Luther Thompson of Darien, Carl Richmond of Watertown, and Robert Lenox of Stratford, Chairmen of the Orchestra, Chorus, and Band Committees respectively, started the ball rolling last April with state-wide auditions for the players and selection of the guest conductors and the music, which was mailed to each participant in June. Tickets for the concert were distributed to all the schools in September by Joseph Solfer of Hartford. On October 8, pre-festival rehearsals were held, and small groups and individual students were busy in schools and homes, learning the music for weeks before the festival.

In Hartford, Mr. Elmer Hintz, Director of Music, assisted by Hartford teachers, made arrangements for housing several hundred young people, set up rehearsal halls for the groups, and arranged for printing of programs. This was an affair which required the cooperation of all the state's music teachers, public and private. Few of the listeners could fail to appreciate the vital role which music plays in the lives of these enthusiastic young people.

Editor's note: We are pleased to announce that Mr. Gordon E. Hoyt of Hamden, Connecticut, has been appointed by the Connecticut Music Educators Association to report the news of CMEA to *THE SCHOOL MUSICIAN*. We welcome Mr. Hoyt to our Advisory Reporting Staff and invite other state music educators associations to appoint official reporters. It is the policy of *THE SCHOOL MUSICIAN* to report current news of all recognized musical organizations interested in the promotion of greater participation in school music. **SEND US YOUR NEWS.**

New Book A Song in His Heart

The John C. Winston Co. has announced the publication of a new book "A Song in His Heart" by John Jay Daly. The 112-page book depicts the story behind the songs "Carry Me Back to Ol' Virginny," "Oh Dem Golden Slippers," and "In the Evening By the Moonlight." It tells how the young Negro composer, James A. Bland, wrote some 700 songs in his lifetime, but only copyrighted 35.

Price of book is \$3.00. May be purchased from local book stores or by writing to John C. Winston Co., 1010 Arch St., Philadelphia 7, Pa.

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SUCCESSFUL CAREERS IN MUSIC

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The story of saxophonist ANDY BAGNI outstanding Martin artist

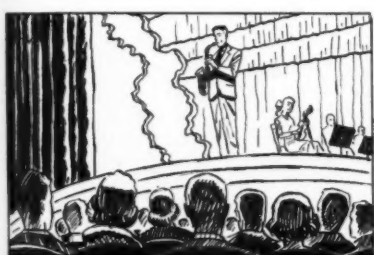
This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.



1 Andy Bagni grew up in one of America's most famous towns, Plymouth, Mass. When Andy was 12, his father bought him a clarinet so he could join a local club band.



2 After playing the clarinet for a time, Andy persuaded his parents to buy him a saxophone. Soon he was playing solo parts with a phonograph for accompaniment.



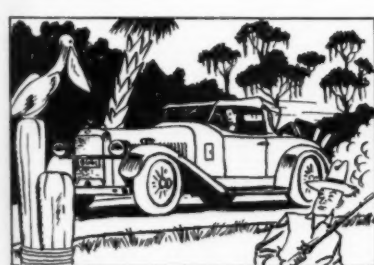
3 Though his school did not have an organized band, Andy frequently played for assembly programs. One day he made up his mind to make music his life's career.



4 But due to economic circumstances, Andy had to take a job in a woolen mill upon graduation... playing evenings with a local band. This "double" life didn't work out.



5 Andy's mill boss and his best girl friend, Kay Deitrich, persuaded him to quit the mill and "stick to music." Then came the chance to join a band in Florida.



6 Rather reluctantly, Andy loaded up his roadster's rumble seat, and started for a job with "Neil McNeil and His Boy Friends." Six months later he was back to marry Kay.



7 Andy played in and around Boston with the Bernard Loring Band during the next two years, before taking a job with Morrey Pearl's band at "The Tent," famous Boston night spot.



8 During the day Andy attended the New England Conservatory of Music to study solfeggio and harmony. His next job was with Jack Marshard's Society Band.



9 On hitting the "big time," Andy decided he needed a really fine sax. That's when he got his first new Martin. Like so many other top stars, he's played a Martin ever since!



10 Shortly before 1940, Jack Marshard picked Andy and a select group of other musicians to form a band for Vaughn Monroe. Andy is one of two original members in this now famous band.



11 The Bagni's eldest son, 16-year-old Dick, has a small orchestra in their home town of Flushing, N. Y., and also plays in his school band. Like dad, Dick plays a Martin alto sax.



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The best that's in you is brought out by these superb reeds! Their extra *springiness* gives your sax or clarinet snappier response, livelier tone color, and sustained brilliance. But *you* be the judge!



**HERE'S THE SECRET OF ROY J. MAIER
REEDS' EXTRA SPRINGGG!**

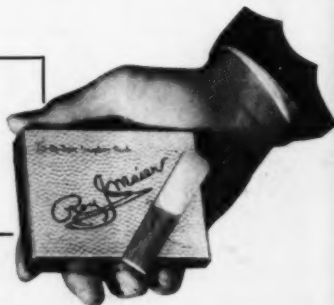
Roy J. Maier Reeds start out as the finest French cane money can buy. They are cut to a special design that allows the greatest possible volume of *heartwood* in each strength. It is this extra heartwood in the blade toward the tip that gives them extra strength and flexibility.

Special Machines cut Roy J. Maier Reeds with diamond-like precision, preventing the

fibers from crushing, and assuring the closest approach to uniform strength, time after time, that has ever been achieved in the history of reed-cutting.

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